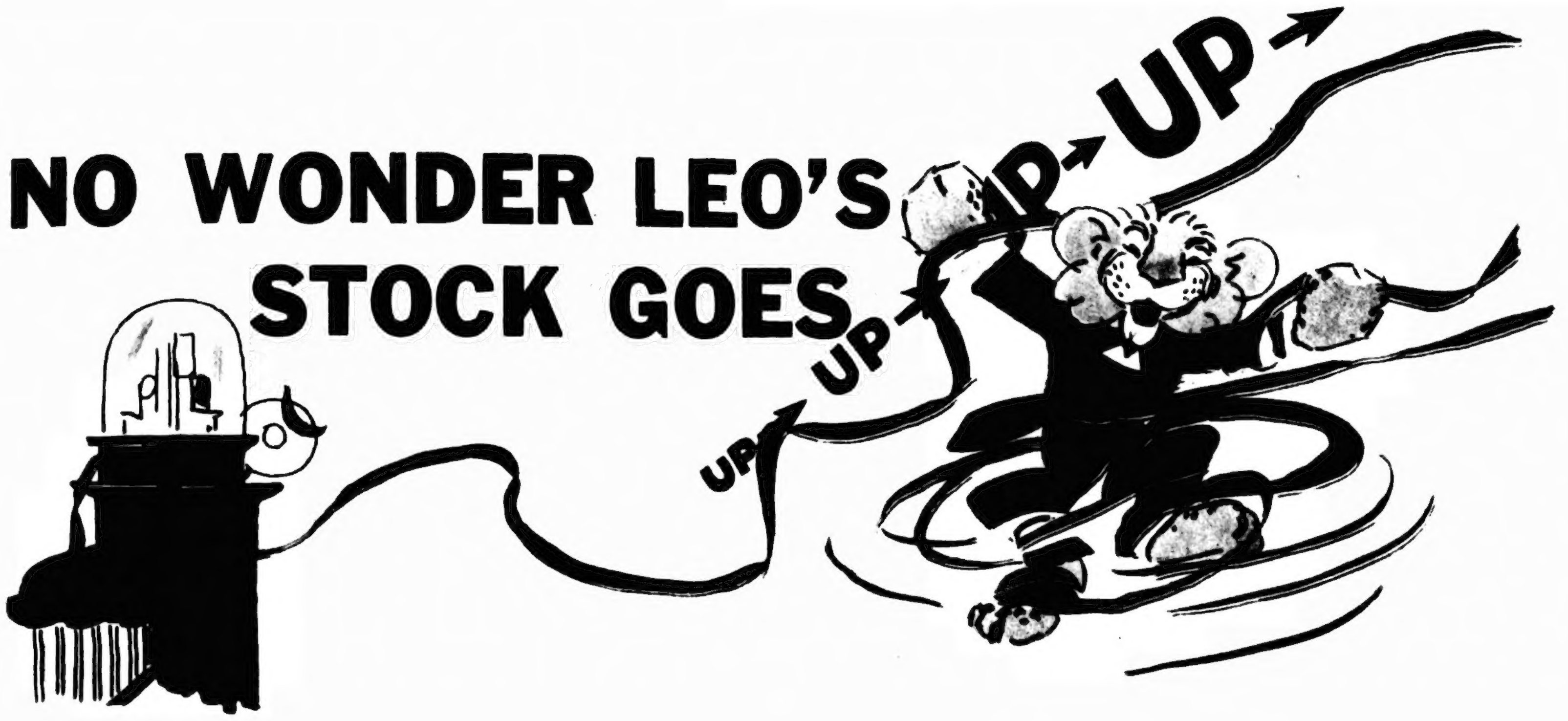
Kine WEEKLY

LIBEL on BRUM Trade.

See Page 5.

NO WONDER LEO'S STOCK GOES



"GRAND HOTEL"
"SMILIN' THROUGH"
"PACK UP YOUR TROUBLES"
"STRANGE INTERVAL"
"PROSPERITY"
"RED DUST"

and now . . . .

WALLACE BEERY

bigger than ever before, in

"FLESH"

"'Flesh' should prove a great box-office attraction. Decidedly a picture that no showman can afford to miss."
Daily Film Renter.

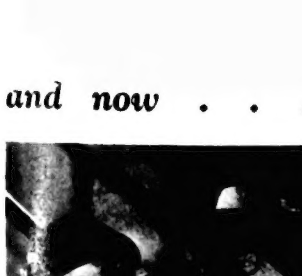
"Wallace Beery's finest work to date. Not only box-office but excellent general entertainment."—*The Cinema.*

"Wallace Beery is seen at his best in this great picture. Bigger than 'The Champ,' this film is all set for certain success, and it is recommended with supreme confidence."
Kinematograph Weekly.

Helen HAYES Ramon NOVARRO

a great and glorious star combination, in

"THE SON DAUGHTER"



"Moving story . . . charming romantic interludes . . . finely staged climax of tragic emotionalism. Appealing romance, clear-cut drama and sterling emotionalism. Popular approval can scarcely be in doubt."—*To-Day's Cinema.*

"Idyllic romance. Brilliant performance by Helen Hayes. Attractive proposition."—*Daily Film Renter.*

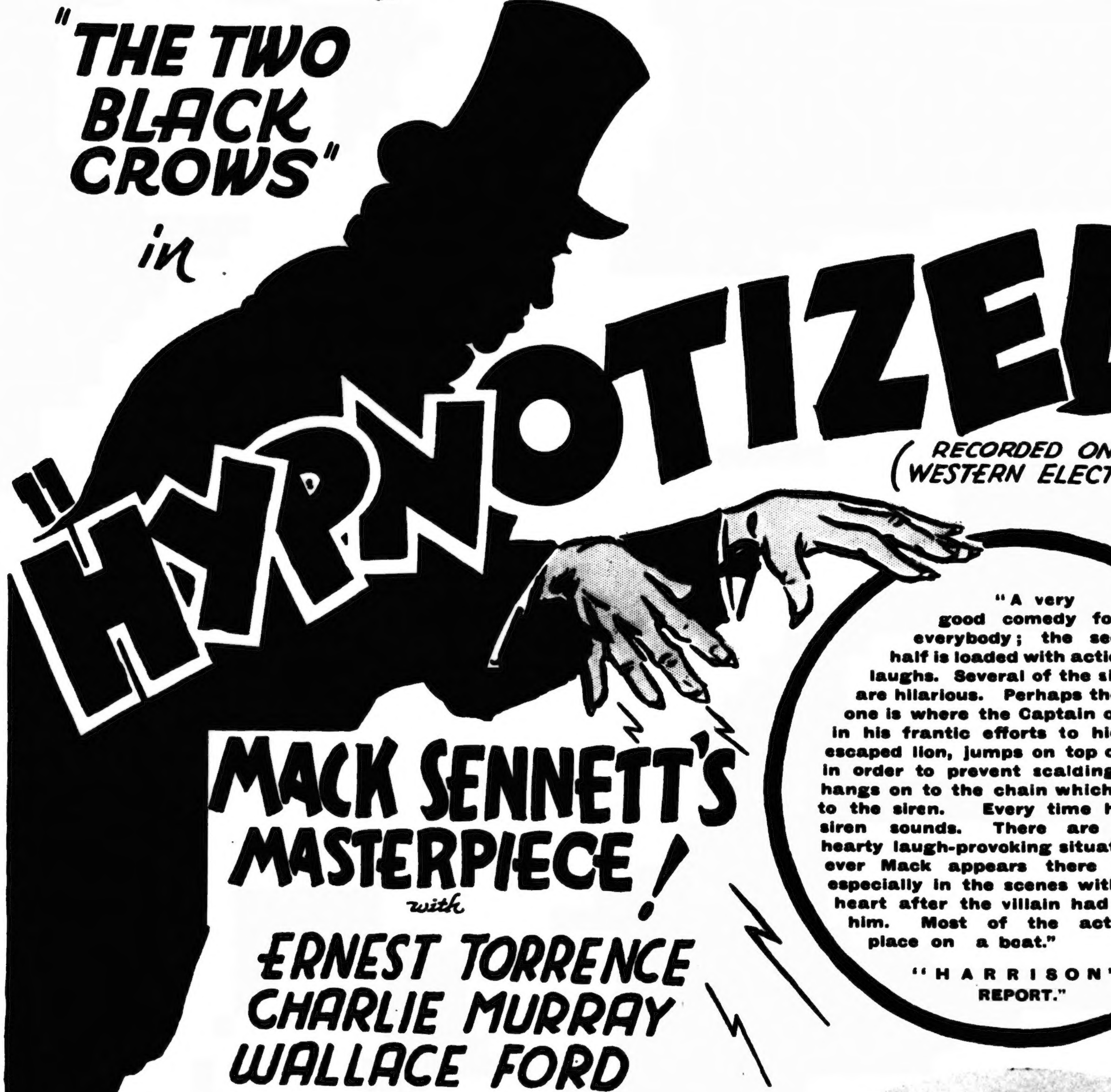
EXTRA: Of course you noticed the colossal direct to the public advertising campaign on "GRAND HOTEL". . We made no promises—it was just a service after sale . . . an old M-G-M custom!

MORAN & MACK

"THE TWO BLACK CROWS"

in

"HYPNOTIZED"



(RECORDED ON WESTERN ELECTRIC)

> "A very good comedy for everybody; the second half is loaded with action and laughs. Several of the situations are hilarious. Perhaps the funniest one is where the Captain of the boat, in his frantic efforts to hide from an escaped lion, jumps on top of the boiler; in order to prevent scalding his feet he hangs on to the chain which is connected to the siren. Every time he moves the siren sounds. There are many more hearty laugh-provoking situations. Whenever Mack appears there is laughter, especially in the scenes with his sweetheart after the villain had hypnotised him. Most of the action takes place on a boat."
>
> "HARRISON'S REPORT."

MACK SENNETT'S MASTERPIECE!

with

ERNEST TORRENCE
CHARLIE MURRAY
WALLACE FORD
MARIA ALBA
ALEXANDER CARR

and a great supporting cast.

TRADE PRESENTATION

THURSDAY · JANUARY 26TH

AT THE

PHŒNIX THEATRE

AT 3 O.C.

Distributed by **IDEAL FILMS Ltd.**

ANOTHER TWO L. & H.C. S.O. WINS
Page 5

Kinematograph Weekly

No. 1345 Thursday, January 26, 1933 Vol. 191

E. J. HINGE EXPLAINS CONTRACT PROPOSALS

A NEW CONTRACT

NORTHERN BRANCH AND ARBITRATOR'S AWARD PRINCIPLE

Exclusive *Kine.* Interview with E. J. Hinge

E. J. HINGE, vice-chairman of the Northern Branch of the C.E.A., and managing director of the Stanley Rogers Cinemas, Ltd., Newcastle, who brought before his Branch the proposal for a new form of contract now to be considered by a special committee of the General Council of the C.E.A., in a special interview with the *Kine. Weekly*, said :—

We Want It Now !

Why do I advocate asking the Board of Trade to appoint an arbitrator to draw up a new Standard Contract?

Firstly, because we need a new contract badly, and, secondly, because we need it urgently.

The existing contract was evolved after roughly three years of constant negotiations, and even then we failed to give anything like satisfaction. We cannot wait another three years for a new contract. We cannot wait *one* year.

Even if it were possible to speed up the machinery of negotiation and so evolve a form of agreement almost immediately, it would not be any more satisfactory than the last one, for the simple reason that there would always be the feeling amongst the rank and file of our members that it was a "renters' contract."

An Independent Draught

I contend that the only way to dispel this suspicion is for the contract to be drawn up by an entirely independent party, and the only way absolute independence can be ensured is by asking the Board of Trade to appoint someone to act as arbitrator.

The same course was adopted some years ago by the Variety Artistes' Federation, and the "Award Contract" was the result. Artistes and managements alike benefited by the level-headedness of the arbitrator, Mr. (now Lord) Askwith, who, after hearing both sides very patiently, was able to strike a middle course that, while favouring neither party in particular, was essentially fair to both.

With such a splendid example before us, surely we need have no trepidation in adopting the suggestion of the Northern branch.

Confidence

Apart from the saving of valuable time, I maintain that the psychological effect would, in itself, be ample justification because both sides would know they had obtained a square deal, and, after all, it is to the ultimate benefit of the Industry generally to remove any and every obstacle that stands in the way of mutual trust and good fellowship.

It has been said to me that although exhibitors might favour my proposition, it is sure to meet with determined opposition on the part of the renters. Personally, I cannot see any earthly reason why they should object to arbitration, as any objection on their part would be equivalent to an admission that they had no desire for a contract that was equally fair to both parties.

On the contrary, I rather fancy they will welcome the idea, because I am positive they would gladly dodge the tediousness of protracted negotiations such as were experienced in evolving the existing Standard Contract.

Procedure

If our proposal is adopted, the procedure will be comparatively simple. Both sides will present their case to the appointed arbitrator, and he will, with his expert knowledge of commercial law, give his decisions on those vexatious points whereon renters and exhibitors could never possibly come to an agreement if left to their own devices.

With all the mass of evidence before him, and the leaders of both sides available for consultations, he will be able to draw up a form of contract which should solve all our difficulties for some years to come.

Simplicity

Again taking a leaf out of the Variety Artistes' book, I would suggest that, having obtained our "Award Contract," we no longer have a multitude of rules and regulations printed on the actual document that we have to sign, but that a very simple form of agreement should be used.

All that is needed is a skeleton form of contract setting out the essential details, and in place of a host of closely printed clauses, that nobody ever has time to read, there should appear the phrase—"As per arbitrator's award of 1933." The terms of this award would be printed in booklet form and would be in the possession of every member of the Industry.

Finally, I would like to express my gratification at the great interest evinced by the *Kinematograph Weekly* in my proposition. Any innovation, whether it be original or copied from another organisation, cannot hope to succeed unless it has the sympathetic appreciation of the Trade Press, and I look to the *Kinematograph Weekly* to help the Northern branch in their effort to bring about the Arbitrator's Award Contract, and so save, both renters and exhibitors, time, trouble and temper.

FILM INSTITUTE PLANS

An Agreed Practical Scheme

MEETINGS are being held this week of the committees of Trade bodies associated with the Film Institute project, and a general agreement on outstanding points has now been reached.

The Institute's Constitution

In addition to the educational side of the committee, the C.E.A., K.R.S. and the Film Group of the F.B.I. are represented. Negotiations between members of the Commission on Educational and Cultural Films and representatives of the Trade groups have been so successful that a draft constitution has been agreed upon and practically all that remains is to put the agreed plan into the requisite legal language.

The Government's O.K.

Some time must elapse before the Institute actually comes into being, and the *Kine.* believes that, as finance is to come through the Privy Council, as provided by the clause in the Sunday Entertainments Bill, it may be necessary for approval to the agreed constitution to be given by a Government Department, probably the Home Office.

A Partnership

R. S. Lambert, a member of the Commission on Educational and Cultural Films, speaking at a conference in Manchester on Saturday, commented upon the hopeful position already arrived at.

The projected enterprise, he said, would be a partnership between an industrial and commercial interest and an educational and cultural interest.

The film was not and never could be an instrument of education in the more formal and old-fashioned sense, but it could help to give a new and wider meaning to education.

Educationists approaching the film must always remember they were approaching something which existed first and foremost for entertainment, but he did not see why education and entertainment should always be assumed to be mutually incompatible terms.

Educational Aim

Every reputable film producer was anxious to make educational films and good films for entertainment, if he could be assured of a market for them. Many schools were ready to introduce the film into their teaching if the right material was available.

It was not proposed, he said, that the Institute should interfere with the production of films, but that it should make use of the accumulated wisdom, both technical and commercial, of the Trade, and work for a wider range of activity for the film. There was no doubt that at the present time the British film Industry was on the up grade.

No Secondary Censorship

Replying to a question, Mr. Lambert said that the Trade held the view strongly that there should be no secondary censorship.

S.O. MODIFICATION

"A" FILMS FOR HERNE BAY

Hitherto the Herne Bay Council has only permitted the screening of "U" films on Sunday at the Casino and Red Lantern, but on the representations of Mr. Iggulden, the licensee, a modification is recommended by the Entertainments Committee.

The suggested new conditions allow of the exhibition of "A" films which have been passed by the Entertainments Committee.

E. J. HINGE

BOOKING SCHEME QUASHED BY K.R.S.

ARRANGEMENT WITH LANCS EXHIBITORS

It was reported at Tuesday's meeting of the K.R.S. that the steps taken by the Society in connection with the attempted collective booking arrangement in the Liverpool area had been completely and immediately effective.

The decision was arrived at, it was stated, in accordance with the K.R.S. usual policy dealing with booking arrangements.

The subject was considered at several discussions between the K.R.S. and one of the principal directors concerned. As a result of the conditions offered as to the future methods to be adopted in connection with the running of the theatres concerned, and more particularly the booking of films therefor, and the undertaking to be given in connection therewith, the Council agreed to recommend the members in due course of the manner in which further contracts might be negotiated.

A few other instances of collective or suspected collective arrangements which had been before the special committee appointed to deal with these matters were reported upon and the progress that had been made in connection with the work of investigation.

Proposed Film Institute

A summarised report was submitted of the conclusions arrived at as a result of the discussions which the representatives of the various sections of the Trade had had with representatives of the Educational and Cultural Films Commission in relation to the promotion of a British Film Institute. A draft of the proposed constitution was also submitted and considered and accepted, subject to certain amendments being referred back by the K.R.S. to the joint Trade representatives for consideration.

S.O. Decision at Birmingham

Free Action for Exhibitors

Having fought continuously since November 17 to obtain conditions that would make regular Sunday opening work smoothly, the Birmingham and Midland branch of the C.E.A. decided on January 23 to make the best of a bad bargain with the city justices, who recently ruled that no worker, whether paid or not, should be employed on more than one Sunday in any three consecutive Sundays.

The official statement issued on Monday was in the following terms:—

> In view of the fact that the circuits have been able to make arrangements to open their kinemas regularly on Sundays and operate the conditions laid down by calling upon their labour resources outside the Birmingham area, the independent exhibitors unanimously passed a resolution that the question of Sunday opening, as affecting themselves, be left to the free action of individual members, and that February 5 will be the first Sunday for performances to be given by those who decide to open.

It is anticipated that the majority of the independent exhibitors with houses in Birmingham will open and overcome the technical and other labour difficulties as best they can.

Tom Raleigh, the manager of the Trowbridge Palace Theatre, died on Tuesday from influenza, after about four days' illness. He was about 50, and had been in the town some three years. He was long associated with Albany Ward theatres.

COUNCIL MAKES UNREASONABLE DEMANDS

SEATS AND PRICES TO BE PUBLICLY SHOWN

THE Entertainments Committee of the Herne Bay Urban District Council has recommended a substitute condition in its kinema licences which goes beyond any requirement in force in any other area, and will be looked upon as one going beyond what is reasonable.

The wording of the new condition is as follows:—

> "That the prices of admission and number of seats available for the respective prices shall be exhibited on a bill in the front of the kinema in such a position that it may be seen by the public throughout each Sunday on which the kinema is open; provided that these particulars shall also be permanently painted up over or at the side of the respective pay-boxes and be applicable to both weekdays and Sundays."

The Clerk to the U.D.C. informed the Council that he had interviewed the licensee of the Casino and Red Lantern kinemas regarding the existing condition of the licence dealing with the publication of prices of admission and number of seats.

The licensee pointed out that he had done more than was provided for in the condition made by the Council by having details as to the prices and number of seats permanently painted up over the pay-boxes at the Casino and Red Lantern, which prices apply to every day in the week.

He is quite prepared to arrange, in addition, that on the Sunday morning the prices and number of seats are set out with the Sunday bill in the tripod frame in front of the Casino, and similarly the Red Lantern when opened, to put the matter in order.

A permanent notice of this kind allows for no flexibility in arranging seats, and ties the hands of the licensee in a manner which a court of law might hold to be bad.

KINEMA ALTERATIONS

MAY MEAN CLOSING DOWN

At a meeting of the Newcastle Watch Committee at which the Mayor (Sir Joseph Lamb, M.P.) presided, licences were renewed of the various kinemas in the Borough, the licence in the case of the Alexandra, Chesterton, being granted until June next.

This course was adopted in consequence of a letter from the proprietors of the theatre, to the effect that it was intended to close down in that month, and asking that in the circumstances they might be excused from carrying out alterations that had been called for. The question of reopening the Victoria in Chesterton in that month, or thereabouts, was being considered.

The Deputy Mayor (Ald. R. Beresford), a prominent local exhibitor, said alterations now required at the kinemas in Silverdale, Chesterton and Wolstanton might mean in some cases a reduction of one-twelfth in the seating capacity, and that might mean the closing down of the kinemas.

The Town Clerk explained that, under the Cinematograph Act, the Staffordshire County Council delegated their licensing powers to the local authorities. Now, however, they had withdrawn those powers so far as architectural supervision was concerned.

It was decided to take no action respecting a recent letter from the county architect in relation to alterations to the kinemas in question, pending a forthcoming interview between the architect and the proprietors concerned.

NORMAN WALKER TO DIRECT FOR NEW UNIT

A new production company, First Central Productions, Ltd., has just been formed. Its immediate plans are the making of a series of four-reel comedies, featuring George Gee and Antony Holles, both prominent West End players.

Norman Walker will direct, and will start work in London early next month. Negotiations for a well-known studio floor are at present in progress.

Mr. Holles, who is one of the most versatile young actors of the day, told the *Kine.* that the new comedy pair, consisting of himself and Mr. Gee, intend a broad series on Laurel and Hardy lines. The stories have already been specially written, and distribution will be announced shortly.

The company's offices are in Regency House, Warwick Street, W.1.

KINEMATOGRAPH WEEKLY

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OUR SUNDAY OPPONENTS

ONE of the most amazing characteristics of controversy throughout history has been that when the religious element enter in at the door logic, common-sense, liberty, fair give-and-take, and practical compromise fly out of the window.

It is so in the present agitation for the application of an Act of Parliament which offers, under stringent regulation, the opportunity for kinemas to open on Sundays, thus placing them on almost equal terms with municipally organised concerts and with public-houses.

Sunday labour is naturally brought into the forefront of the obstructionists' case; not because the employees' rights are being trespassed upon, for they are explicitly protected; not because the men and women in question object, for they get the best of the bargain; not because public order is threatened, for watch committees and chief constables are consistent advocates of Sunday opening; not because the kinemagoers do not want it, for no proprietor would dream of opening in such circumstances; but simply because it happens to be the most handy weapon.

As far as the employees are concerned, whenever Sunday opening has been in operation there is no difficulty whatever in making staff arrangements. It would indeed be strange if it were otherwise, for the men and women concerned have a full day off duty in the week, in exchange for serving a half-day on the Sunday.

In this respect they are in a very much more favourable position than workers in any public utility organisation, in newspaper production, or in many other forms of activity without which life would be unthinkable.

It is when one remembers that, as a price for catering to the amusement-seeking public, a vast sum is systematically raised and devoted to charitable purposes, the Exchequer claims a considerable percentage of the takings, whether the show makes a profit or a loss, and, further, that the public which support Sunday evening kinemas are obviously not diverted from attendance at church or chapel, and one can see little in the fierce opposition to Sunday opening than the dying kick of the Squarson who sees the day of his power fading.

SEND IN YOUR RETURNS

WITHIN the last few days evidence has come to hand of serious slackness on the part of many C.E.A. members in the completion of the forms necessary for the Tax Campaign ammunition.

It should surely be unnecessary at this stage to stress the urgency of this matter. To secure some easement of the present heavy impost is a matter of such supreme importance that no effort can be spared.

Whatever happens no harm can result from supplying these details, for they are handled by a firm of chartered accountants who can be trusted to collate the vital lesson the figures tell and to preserve the source of them inviolate.

On the other hand, the presentation of a mass of documented evidence to the Chancellor of the Exchequer is the only reasonable way in which the present parlous condition of the exhibitor can be adequately put forward. Those who are working for a remission of the Entertainment Tax are fighting the battle of every kinema man.

Kinema Patrons who Offend

THE Right to Eject has again presented itself as a problem to the manager who suffers from objectionable characters amongst his public. Important warnings are given below by the solicitor to the C.E.A.

by Norman Hart, B.A.

THE recent decision in the action heard in the King's Bench Division (Lambert v. Sellars and another), in which the proprietors of the Welwyn Picture Theatre were held to have committed a technical assault by certain acts of one of their employees in the course of his duties as an attendant at the theatre, has aroused interest in the whole question of the right to eject.

Exhibitors up and down the country are asking themselves the question, "How must I deal with a patron whom I suspect of conduct prejudicial to the well-being of other patrons of the theatre? I am obliged by the terms of my licence to maintain good order: but it seems that I may not take steps to do so without laying myself open to an action for damages for assault."

IT is a difficult position, it must be admitted; but theatre proprietors and managers must remember that they have to be very careful indeed that no one connected with the theatre lays a finger upon anyone to eject them from the building unless they are absolutely sure, beyond the shadow of a doubt, that the person whom it is sought to eject has been guilty of some wrong-doing, calculated to prejudice the good order of the theatre.

It must be remembered that the mere touching of a person upon any part of the body is, technically, an assault, and that it is not necessary in order to establish an assault to prove that a blow was struck to the person assaulted.

EVEN when there is no doubt regarding both an offence and the identity of the offender, an attendant is not justified in using more force than is reasonably necessary to remove the person from the theatre. If more force is used than is reasonably necessary, the person who uses excessive force is liable for an assault, and may find himself a defendant in a court of law, with undesirable results.

Great care should be taken, too, not to prevent a person who is merely suspected of a misdemeanour within the theatre from leaving the theatre. This may be adjudged to be wrongful detention, or under certain circumstances, particularly if the police are invoked and detain the person concerned, false imprisonment Only when the case is so clear that absolute certainty as to the quality of the offence and the identity of the offender takes the place of suspicion should such a course be contemplated.

IT will be seen that this need to be cautious gives an offender chances to perpetrate offences in a kinema without much risk of being found out. It is difficult to discover in a semi-dark theatre exactly who has discharged a stink-bomb, for instance, and there are other offences to good order which are equally difficult to detect.

What, then is to be done with those persons who are suspected of habitually so offending in a theatre? Is it possible to prevent them entering the theatre at all? That seems to be the best way of dealing with the matter, but even here the theatre proprietor may not do just as he likes, when he likes.

I am of opinion that the theatre proprietor would not be in at all a safe position were he to refuse admission to his kinema, if he had not first taken precaution to protect himself. It is available to anyone to put down his money at a theatre box-office or pay-desk and demand admission; and this may not be properly refused if there is room in the theatre, unless there is exhibited in a prominent place in the entrance hall, preferably near the pay-desk, a notice saying that the right to refuse admission to any person or persons is reserved by the management.

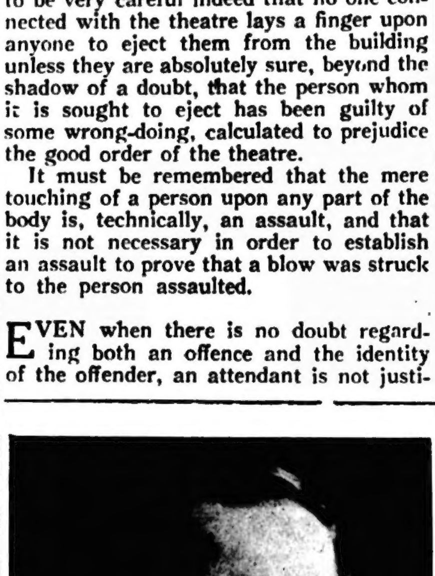
IN my view a notice so drawn and exhibited would safeguard the theatre management, and I do not think that any action would lie in respect of the proper exercise of the discretion not to admit.

There are exceptions in which even without such a notice he would be within his rights in refusing admission, for instance in the case of an obviously drunken person. It is, however, strongly advisable to adopt the safeguard of a notice. This exhibition of such a notice as I suggest would be invaluable for the defence in the unlikely event of legal proceedings being instituted by a person properly refused admission in the honest belief that if admitted a disturbance might be so caused.

Keep the suspected or potential offender out if you can; if you cannot, make sure of the guilt of your man before you lay a finger on him, or detain him.

LONG SHOTS

A Warrior Returns—Jose and the Troc.
The Canon Mis-fires—Screen Golfers



FRED CARLTON

MANCHESTER, at first glance, seemed its old self last week when I attended the annual dinner-dance of the C.E.A. branch, but I must say there were a good many rather depressing stories being talked over. The cheeriness of the gathering was rather, I felt, the hearty Lancashire welcome, rather than a reflection of the general prosperity.

ONE feature of the evening which gave us unalloyed pleasure was the return of Fred Carlton, after his spell in hospital. The Manchester festivities without him would have been unthinkable, and the query of most people, as they entered the reception room, was "How's Fred?"

WELL, I am glad to say he is almost his old self again. Certainly his operation made a considerable call upon his reserves, but the old showman in him triumphed, and he was, as usual, at everybody's beck and call during the evening. He told me privately, however, that much credit was due to Chris. Bowmer.

ONE of the humours of the recent Cinegram competition, minor awards in which have been recently made, is the consolation prize received by F. J. Studd, of the Beaufort, Washwood Heath, Birmingham—two tickets for the Forum.

LADY ELEANOR SMITH is resigning from the *Sunday Express* film critic's desk, after having reviewed current offerings for a few weeks only. Her successor on Lord Beaverbrook's national Sabbath organ is not yet announced.

BUT the probable appointment, if rumour is true, will surprise the Industry. I hear it is that of a society lady closely connected with a very prominent spokesman of Hollywood pictures. We may hope for an early revelation of the new critic's identity—and even qualifications.

UNREHEARSED excitement reigned on Monday at the Elephant and Castle, when Jose Collins refused to go on owing to not being placed at the top of the Trocadero bill. Phil Hyams' diplomacy being fruitless, he explained the situation with his usual candour to the audience—and got a big news "break" the next morning!

INABILITY to see a joke is frequently declared to be the prerogative of the Scot. That there are others who share this failing is evidenced by Canon W. Guy Rogers' letter on Sunday kinemas which appeared in Monday's *Times*.

THE reverend gentleman has taken Dan Benjamin's ironical article on Sunday opening in the *Kine.* of January 12 seriously—despite our warning that it was "writ sarkastic"—and, quoting from it, draws up an indictment against "a wealthy and interested Trade," which he accuses of "corrupting or coercing the public conscience."

THE unfortunate thing is that, when a letter is printed on the leader page of *The Times*, it is looked upon as having the authority of Holy Writ, and is likely to be believed as a true statement of affairs, despite belated contradictions, which are frequently overlooked. Anyway, it is up to the Rector of Birmingham to withdraw the accusations he has made upon the Trade based upon his inability to perceive Mr. Benjamin's delicious irony.

HOT FROM U.S.

(*By Special Kine. New York Cable*)

CLAYTON SHEEHAN sailed on the "Bremen" with "Cavalcade" print.

ARTHUR LOEW has resigned from Metro, but it is expected that this step will be reconsidered.

U.S. GOVERNMENT agents are again investigating permits of Hollywood visitors.

OF course it is a publicity man's job to be enthusiastic, but, knowing Bill Mooring as I do, I am sure that his personal views do not clash with his duty when he described the glories of "Cavalcade" to me the other day. It was a little welcome home gathering arranged by Roy Simmonds, and Mooring became almost lyrical in his praise of the great Fox effort.

INCIDENTALLY he paid a warm tribute to Winfield Sheehan, who, in spite of all opposition, carried the scheme through. He was rewarded at the New York premiere by an enthusiastic Press and public such as has rarely been accorded any picture. When *Harrison's Reports* and *Variety* both agree that it is pure box office, the owners certainly have something to shout about.

MONDAY night's Kit-Cat function, following the premiere of "Yes, Mr. Brown," was a delightful affair, in which a goodly number participated. Mark and Maurice Ostrer, Jeffrey Bernerd, Herbert Wilcox, and Hubert Marsh were there, with Margot Grahame, Elsie Randolph and Hartley Powers, the leading players.

ROY FOX and his band were in fine fettle, and kept the dancing going until between two and three on Tuesday morning. The arctic weather appeared doubly cold when the dancers emerged into Haymarket in the early hour.

THIS evening (Thursday), at 6 p.m., the Trades golfers meet in the Bray Room at the Kit-Cat for the Second Annual General Meeting of the Screen Golfing Society. A very healthy financial statement has to be passed and a good report.

AMENDMENT of certain rules to fit in with the Stoke Poges financial year, which runs from September to September, is proposed, and a new rule is suggested, giving power to co-opt new members to the General Committee.

SINCE his relinquishing of the presidency of the Cinematograph Exhibitors' Association, Reggie Crow has been content to exercise his undoubted gifts out of the glare of the limelight. His friends, who realise his great ability, would rejoice to find him devoting himself to the interests of the Trade usefully again, and if I am interpreting rumour aright, he may be in a position of greater responsibility shortly.

THE STROLLER.

LONDON AREAS PLUMP FOR S.O.

GAINS AT PENGE AND HAYES

MORE TOWN'S MEETINGS

THE Penge poll on Saturday resulted in another win for Sunday opening, and the following figures were loudly cheered when screened to the audiences at the local halls:—

For	2,265
Against	963
Majority	1,302

The electorate numbers about 13,000, and the campaign has been quietly but insistently fought, little opposition being experienced. Publicity was given to the fight by means of extensive bill-posting, trailers, and a loud-speaker van which toured the district.

Although the Hayes polling split the force of Trade helpers, many cars and helpers assisted. The result was awaited in the café of the King's Hall, where D. Darragh acted as host.

Among those present were E. P. Peall and G. Warburton, of Gaumont-British; Ralph S. Bromhead, assistant general manager of A.B.C.; Shirley Simpson; A. J. Matthews, and J. Richardson, of the Sunday Films Association.

Bitter Hayes Fight

The Sunday opening campaign at Hayes and Harlington, Middlesex, was successfully concluded on Saturday, with a majority of 595 for the Sunday opening of the Regent, Hayes, the only kinema serving the district.

The total electorate numbers 14,000, and the figures returned are:—

For	2,198
Against	1,603
Majority	595

The campaign at Hayes has been intensive, and feeling has run very high. The Lord's Day Observance Society, with prominent local support, used all tactics possible, with a few additional ones which are not to their credit, to gain the day. Billing sites and bills of the Hayes Sunday Films Association were defaced and disfigured, and attacks in the local Press and at meetings made on the subject of staff wages and working hours added to the bitterness of the campaign, although the statements made have been refuted by members of the staff concerned.

Edmonton Meeting in Favour

Following the request for Sunday opening brought by the Edmonton Ratepayers' Association, a town's meeting was held at the Town Hall on Tuesday last and, despite vigorous and vocal opposition, a resolution in favour was passed by an overwhelming majority. The figures were 255 for and 31 against. In view of the successful polling in neighbouring boroughs it is hoped that a poll will be avoided, but up to the present nothing has been decided.

Forthcoming Polls

During the week town's meetings were held at Morden and Epping. Morden decided in favour of Sunday opening by 101 to 80 and a poll is to be held on Saturday. The town's meeting at Acton resulted in a favourable verdict, and a poll will be taken on February 2.

At Epping the figures were 255 against and 10 for, but the date of a poll has not yet been fixed.

Arrangements are being made for a poll at Sutton Coldfield following the town's meeting last week.

More Town's Meetings

Town's meetings are also fixed at Portsmouth, January 26, Dagenham, January 31, and Bromley, February 1, and at Richmond, Surrey, the calling of a town's meeting is now under consideration.

Leominster Demand

The Leominster Town Council has convened a public meeting this week. J. B. Binmore (of the Leominster Picture House) said there is no doubt that there is a definite demand for Sunday kinemas in Leominster.

Wallasey Waiting

Wallasey kinema managers have held a meeting at which they received the report of the deputation which interviewed the Watch Committee with regard to the Sunday opening of kinemas. It was decided to leave the matter over until the Watch Committee announced its decision.

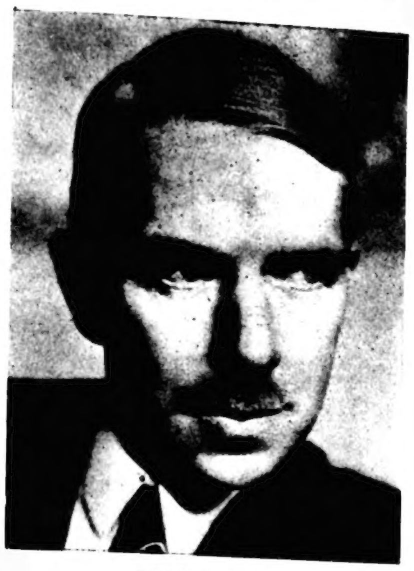
Billesdon Perplexed

The Sunday opening of the Trocadero at Uppingham Road Terminus, Leicester, the only theatre in the Billesdon rural area, was discussed at the meeting of the local council. Members were not sure whether the responsibility for Sunday opening in their area lay with them or the Leicestershire County Council. Consideration of the question was postponed.

Milngavie Presentation

Last Friday evening in the Old Oak Rooms, Milngavie, Mrs. Breckenridge and a party of 100 guests celebrated the 21st anniversary of the opening of her pictures in Milngavie with a dance. A representative number of renters, managers and exhibitors from Glasgow were present.

During the evening Horace Coxall, on behalf of the staff and friends, presented Mrs. Breckenridge with a handsome standard lamp as a memento of the occasion.



HUBERT MARSH
Managing Director, B. & D.

B and D's GREAT COUPS

JEANNETTE MACDONALD AND HERBERT MARSHALL SIGNED

PLANS for the production of British pictures of a standard which will entitle them to world-wide release, and details of the essential American cooperation were announced on Friday last by Hubert Marsh, chairman of British and Dominion Films, Ltd., who at the same time introduced to a gathering of Pressmen two stars of the first magnitude who had just signed up with the Corporation, Jeannette MacDonald and Herbert Marshall.

In addition, to ensure adequate technical side of the production of the coming films, Samuel Raphaelson, who has been the right-hand man of Ernst Lubitsch in several pictures, has been engaged to supervise the treatment of the story for the first picture starring these two artistes.

U.A. Support

The value of these developments will be best appreciated when it is realised that, thanks to the strength of the support given by United Artists and by its parent organisation, United Artists of America, arrangements have been concluded for the distribution of the picture throughout the U.S.A. and most parts of the world. Confidence has been manifested in the extremely practical form of a very substantial cash advance from the American market against negative costs.

Mr. Marsh acknowledged the whole-hearted support of United Artists and Joseph M. Schenck in making such a policy possible.

He was anxious to make clear that B. and D. valued as highly as ever its connection with its existing stars, and recalled that Jack Buchanan's two pictures were being distributed by U.A. throughout the States. The special pictures to which reference had been made were, of course, only a part of the Corporation's programme, but the benefits of the fully developed policy should be shown in all the pictures to be made.

World Expansion

At the moment, very few of Britain's films could pass beyond its own borders, and all would, therefore, welcome any move towards the expansion of overseas markets, concluded Mr. Marsh, who claimed that the combination of artistes and technicians, together with the world-wide distribution facilities, would prove a milestone in making British film history.

We understand that further important appointments are now being negotiated, including those of an internationally famous director, and of an editor.

In the coming summer, Herbert Marshall is to go back to America to make more pictures, and this move is regarded as having the highest value as a further link in the chain of Anglo American co-operation. When he returns to England he will commence a further picture for B. and D.

Miss MacDonald, Herbert Marshall and Herbert Wilcox each had a few words to say welcoming the new moves.

◆

Croydon Selection Committee

Trade Members—Refusal of Free Churches to Serve

In connection with the Sunday opening of kinemas at Croydon, the licensees have nominated the following to act on the Selection Committee:—

Ralph Bromhead, Associated British Cinemas, Ltd. (Croydon Hippodrome), and Alfred Davis, Davis Theatre (Croydon), Ltd.

Free Churches' Attitude

The Croydon Free Church Council, by a small majority, have refused to appoint a representative on the Sunday films selection committee formed under the Bishop of Croydon's scheme. At the Borough Council meeting on Monday night, however, it was stated that the Rev. Idris Evans, Congregational minister, was willing to serve in a private capacity.

A resolution that the seat be not filled was carried by a large majority. The other appointments were made, and the committee will, therefore, consist of seven instead of eight members.

CLERICS ATTACK TRADE

BRUM "UNTRUSTWORTHY"

INDIGNATION OF EXHIBITORS AND STAFF

THE Sunday opening position in Birmingham has unfortunately led to acrimonious feeling between the Trade and the Church authorities.

The Christian Social Council "butted in" during the negotiations with the justices, and it is blamed for an agitation which resulted in the imposition of conditions most difficult to carry out.

A statement issued by the local C.E.A., in reply to allegations of a threat (which was never made) to smash the Birmingham Court of the Projectionists' Guild if it did not come to heel is published below.

The allegations complained of were made in the Lower House of Convocation of Canterbury by Canon Guy Rogers, Rector of Birmingham, and the Archdeacon of Aston (the Ven. J. H. Richards).

The Bishop's Resolution

The Bishop of Croydon had proposed that the Church should approve of Sunday opening provided that, in addition to the safeguards laid down in the Act, the hours of opening should not be before 6 p.m., and that the pictures should be of a wholesome character.

Canon Guy Rogers moved the insertion of the words:—

"It is important that wherever the decision has been made to open kinemas on Sunday, the Church should do all in its power to safeguard the rights of labour . . . . to secure that the sacrifice of Sunday rest . . . . should be reduced to a minimum, and to resist any tendencies to exploit Sunday for private gain."

He declared that he was not disposed to accept the suggestion that the kinema should be opened as an alternative to what was called the Sunday parade, which, in his mind, was infinitely more innocent and healthy before a visit to a kinema than after such a visit.

A Painful Story

The Bishop of Croydon's experience with the flower of the Trade was not to be taken as typical of the Trade.

In Birmingham there was a painful story to be told of the efforts to obtain a minimum of Sunday labour. They had found the Trade untrustworthy in that matter and unwilling to work with a supervising Committee.

Time Not Ripe

The Archdeacon of Aston said in view of the attitude of the Trade at Birmingham in regard to Sunday labour, and supervision, and profits, he thought the time was not ripe to give approval to the universal Sunday opening of kinemas.

The Dean of Canterbury said it was not much use giving a kinema-worker Tuesday or Thursday as a day of rest because neither man nor woman could find much fun in walking about alone on a holiday.

On a show of hands, Canon Rogers' amendment was carried by a large majority.

Guild Denial

Officials of the Birmingham Court of the Guild share the indignation of exhibitors. M. J. Bryant, a past-chairman, and W. A. Webb, another committee member, approached the *Kine.* correspondent last week-end and categorically denied the allegations. They could only assume that both the Archdeacon of Aston and Canon Guy Rogers had been misinformed. They explained that the relations between the Guild and the local C.E.A. were very friendly, that the Guild was officially recognised, both locally and nationally, and that the Birmingham operators had no grievance, on the Sunday opening question, against their employers. While of opinion that some of the difficulties which have arisen might have been avoided if, at the very outset, the C.E.A. had discussed with Guild officials the terms which were to be suggested to the justices on the question of Sunday labour, they hotly resented the allegation that the C.E.A. threatened to smash the Guild if it did not change its attitude.

An Untrue Statement

It was not true, as stated by the Archdeacon of Aston, that the Trade had actually sent a draft letter to the Guild requesting that it should be re-typed on the Guild's notepaper and submitted to the justices as the Guild's own point of view. On the contrary, the Guild, having recognised that Sunday opening was impossible if all workers were to be off duty on three Sundays out of every four, voluntarily wrote to the justices intimating that, if necessary, the operators were willing to work on three Sundays out of every four. All they demanded, at the meeting of the justices on November 17, was that any conditions imposed should be made definite and binding, so that all parties could know where they stood.

The difficulties confronting the Trade were due solely to the justices' decisions, and it was grossly unfair for speakers at the Lower House of Convocation to misrepresent the facts. Canon Morris, a member of the Christian Social Council, attended a meeting of the Guild, and was told that the operators had no objection to Sunday labour, so there was little excuse for their attitude being misunderstood or misinterpreted by the Council, as it appeared to have been.

They were willing now, as they had been all along, to co-operate wholeheartedly with exhibitors in surmounting the difficulties of operating valuable technical apparatus on Sundays with inadequate labour resources.

NEW NORTHERN CHAIRMAN

IN FAVOUR OF REMISSION

E. FIFE CANDIDATE AND THE TAX

On Monday Mr. Allison, of the Dundee C.E.A. section, who has addressed letters to the candidates in the East Fife Parliamentary election, received the following reply from J. L. Anderson, the Conservative and Agricultural candidate:—

> I am in receipt of your letter of yesterday's date, and in reply am to state that I am in favour of a remission of the additional Entertainments Tax imposed by the Emergency Budget of 1931.
>
> I am myself a frequent visitor to the local picture houses, and I think this excellent form of popular entertainment should be made as cheap for the working and other classes as possible.

By the same post Mr. Allison received the following letter from J. Henderson Stewart, the Liberal-National candidate:—

> The point raised in your letter of January 20 has already been put to me by a representative of the kinema Industry in East Fife, and I am dealing with it at one of my meetings."

[A full report of the questionnaire issued by Mr. Allison to each of the five candidates appears on page 42.—Ed.]

ANOTHER NEWS THEATRE FOR WEST END

The owners of the news reel kinema, the Sphere, which is to be opened shortly in Tottenham Court Road, W., have acquired a site in Coventry Street, W.1, for a similar building. Existing buildings are to be reconstructed, and a super bijou theatre with about 350 seats provided. Jack Davis, of Cinema Signs, is associated with the venture.

Plans are being prepared by Alister MacDonald, F.R.I.B.A., of 13, Queen Anne's Gate, Westminster, S.W.1.

"FOUR MUSKETEERS" SHOT

Known as the "Four Musketeers," a quartet of extremely talented musicians who are nightly drawing crowds to the Café de Paris, have just made a film for Pathétone. Accompanied by Mabel Pearl, they sang a ballad, followed by the now popular fox-trot, "Fit As a Fiddle."

Sidney Bamford's Election

Gosforth Pioneer

Sidney Bamford, of Newcastle, who has been unanimously elected chairman of the Northern branch of the C.E.A., is one of the strong, silent men of the Industry, talking never for the mere purpose of it, but always usefully to contribute to a discussion meriting consideration.

He was vice-chairman last year to William Carr, of Seaton Delaval. He has behind him a long and progressive apprenticeship in office which well entitles him to the highest honour that his colleagues can confer upon him.

He has been honorary treasurer of the branch for three years, and he links up that office in continuity, along with the chairmanship, with the fullest confidence of his co-members. He has also served for some years on the Executive Committee.

He is a partner in the firm of Bamford, Hill and Co., Ltd., glass and paints merchants, of Newcastle, South Shields and North Shields; his association with the kinematograph Industry had its beginnings in the pre-war epoch.

In 1912 he was a director of the company which built and opened the Globe Picture Theatre at Gosforth, a residential township contiguous to Newcastle's northern boundary. That was the first really modern kinema built for its specific purpose in the district. Prior to that there had been only conversions. The opening of the Globe was quickly followed by the erection of the Queen's Hall and the Grey Street Picture House, in the heart of Newcastle, and then came the erection and opening in 1913 of the Grainger Picture House, in Grainger Street, Newcastle. Mr. Bamford was chairman of the board of directors of the Grainger when it was opened, and now he is chairman and secretary of the company and has his business offices on the premises. His interest in the Gosforth Globe ceased when it was sold to the Gaumont-British circuit.

Mr. Bamford is also a director of the Plaza, Newcastle; the Central Cinema, Blyth; the King George Hall, Cramlington; the Shipcote Hall, Gateshead; and the Howard Hall, North Shields.

LONDON TRADE SHOWS

New Offerings to be Screened Between Thurs., Jan. 26 and Wed., Feb. 1

Thursday

Hypnotized (*Ideal*)

Phœnix Theatre. 3 p.m.

Mack Sennett, doyen of comedy, has surpassed himself with "Hypnotized," his new feature-length production. With an all-star cast, which includes Moran and Mack (the Two Black Crows), Charlie Murray, Wallace Ford, Maria Alba, Marjorie Beebe, Herman Bing, Alexander Carr, Luis Alberni, Henry Schulz, Matt McHugh, and Mitchell Harris, he has turned out a first-class comedy, containing all the funny gags and laughable situations which one associates with a Sennett production.

No expense has been spared to make this picture his most ambitious effort to date. The sets are lavish and numerous, the situations diverting in the extreme. We are shown scenes of the Grand National steeplechase, spectacular sets in a circus and then a climax on board a luxury liner.

Eddie Cantor in THE KID FROM SPAIN (United Artists)

The Kid from Spain (*United Artists*)

Phœnix Theatre. 8.45 p.m.

With the Phœnix Theatre presentation of Eddie Cantor in "The Kid from Spain," United Artists complete their hat-trick of three outstanding pictures on successive nights. And if "The Kid from Spain" lives up to its American reputation, the pre-view audience will surely spend the evening in fit after fit of laughter.

Eddie Cantor's annual song-and-dance comedy—he makes only one picture a year—is said to be made up mainly of nonsense, song, beautiful girls, and bulls. Cantor is a matador in a Mexican bull-ring, and the big scene of the film is where he fights several bulls at once. Bulls are said to be notoriously opposed to "retakes," in which a scene is shot a second time. Once they settle an argument with anyone, even including Matador Eddie Cantor, it stays settled. So for each "take" of the big bull-fighting scene a new bull had to be provided. But Samuel Goldwyn had to use the same Eddie Cantor in all six "retakes"! Fortunately, Mr. Cantor was available.

Everyone would be disappointed if Cantor's bull-fighting were deadly serious, but those who want the real thrill of the arena should get what they ask in the work of Sidney Franklin, a Brooklyn boy, and graduate of Columbia University, who migrated to Spain and became the popular idol. Samuel Goldwyn secured him to play a part as himself, and to supervise the whole bull-fighting sequences.

A scene from HYPNOTIZED, a Mack Sennett full length comedy handled by Ideal. Moran and Mack are featured with Charlie Murray, Wallace Ford and Maria Alba

Incidents from an unusual series of shorts handled by Pathe. (1 & 2) KING'S ENGLISH. (3) A SYMPHONY OF THE SEA. (4) THE CHANGING YEAR

Friday

The Thrill of Youth (*Gaumont*)

New Gallery. 10.30 a.m.

"The Thrill of Youth," featuring June Clyde, Allen Vincent, Dorothy Peterson, and Matty Kemp, presents in daring fashion the follies of the youth of to-day. Whilst avoiding stating a case either for or against the hectic lives the excitement-seeking youngsters lead, it does show that, despite their apparent madness, they are nevertheless as sound at heart as any previous generation.

As befits a story concerning youth, the film's chief exponents are four extremely personable youngsters, whose light-hearted entertainment is a thing to see and enjoy. In the dramatic moments which necessarily follow their pranks, they also demonstrate their abilities at straight acting.

Strange Evidence (*Paramount*)

Carlton. 10.30 a.m.

Robert Milton, the famous stage producer and director and maker of such notable films as "Devotion," "Outward Bound," and "Charming Sinners," directed the new London Film Production, "Strange Evidence," in which Frank Vosper plays the leading rôle. Leslie Banks, who achieved such a triumph in "The Hounds of Zaroff," Carol Goodner, James Anderson, a leading member of the Scottish players, who will be making his screen début, Norah Baring, Francis Ross Campbell, George Curzon and Diana Napier are also in the picture.

The film has an entirely original and intriguing plot, the somewhat macabre atmosphere being heightened by the beautiful settings designed by Holmes Paul, the art director. As a psychological study of character "Strange Evidence" is considered to be particularly suited to the form of treatment used by the director.

Paramount "Screen Souvenirs" (No. S2-3), reviving the World Series of 1909: "A Lesson in Love," the funeral of H.M. King Edward VII, and the drama, "Twixt Love and Duty," will also be shown.

King's English; The Changing Year; A Symphony of the Sea (*Pathe*)

Phœnix Theatre. 3 p.m.

Three interesting and unusual pictures are being shown by Pathé, the first two of which are directed by Mary Field. "King's English" gives some amusing dialectical aspects of the vagaries of pronunciations in which Englishmen in various parts of our island indulge, and shows how difficult it is for a foreigner, either to understand or make himself understood when speaking, although he may be quite well enough acquainted with our language to read. The basic difference between our language and that of a number of other countries is one of *rhythm*, and in this picture this is amusingly demonstrated.

"The Changing Year" shows Nature through the varying seasons, the effect of the climatic changes that take place throughout the year on all living things, plants and flowers, birds, insect and animal life, and the close link that exists between human life and nature.

In "A Symphony of the Sea," directed by Geoffrey Barkas, we see the sea in many moods; the windjammer; the fisher folk curing the fish during the herring harvest, and their anxious wives and mothers waiting and watching through a severe storm. Life in the Royal Navy is also included. Exquisitely photographed and intensely interesting, this trio of short films comprises a programme that will be well worth seeing.

They Just Had to Get Married (*Universal*)

Prince Edward Theatre. 3 p.m.

"They Just Had to Get Married" reveals a humorous theme, with Slim Summerville and Zasu Pitts. The climax of the picture comes when Zasu Pitts describes to a divorce court judge the shortcomings of her husband, Slim, with sound effects! Support includes the new baby star, Cora Sue Collins, Fifi D'Orsay, Roland Young, Henry Armetta, Guy Kibbee, Vivian Oakland, Elizabeth Patterson, C. Aubrey Smith and Verree Teasdale.

A feature of the treatment of this picture is the use of "Spoken thoughts" in the dialogue.

Edward Luddy directed, and, in introducing the spoken thought to comedy, he has provided the biggest angle for laughs since sound offered its potentialities for humour, it is reported. This is the first comedy in which the Trade will see the new technique employed.

The opportunities for gagging with the spoken thought are said to be innumerable.

On the strength of the story and cast alone, "They Just Had to Get Married" is excellent fare. Slim and Zasu are ideally teamed as two servants who are left a fortune by their millionaire employer. (Some of the spoken thoughts of the millionaire's family when they hear this, it is said, are priceless!).

Hard to Handle (*Warner*)

Phœnix Theatre. 8.45 p.m.

"Hard to Handle," the new James Cagney picture, is said to provide the star with a rôle that fits him like the proverbial glove. He plays the rôle of a dynamic hard-boiled Press agent who stops at nothing to gain his objective.

Cagney is supported in this picture by a strong cast, including his new leading lady, Mary Brian, Claire Dodd, Allen Jenkins, Ruth Donnelly, Emma Dunn, Gavin Gordon and Robert McWade.

Monday

Just My Luck (*W. & F.*)

Prince Edward Theatre. 9 p.m.

At the Prince Edward Theatre, W. and F. will screen Ralph Lynn in "Just My Luck," a British and Dominions production, directed by Jack Raymond. This new picture is "typical Lynn," and the popular artiste makes considerable play of the many amusing situations. He has Winifred Shotter with him, and Davy Burnaby makes his debut in this B. and D. picture. Robertson Hare and Vera Pearce are also in the cast.

Tuesday

Dynamite Ranch (*Gaumont*)

Private Theatre, Film House. 11 a.m.

"Dynamite Ranch" is a Western drama, featuring Ken Maynard. The film has an entertaining story, the general attraction of which is considerably enhanced by the breezy personality of this popular Western actor. Tarzan, the star's famous horse, also features in several entertaining stunts.

The Circus of Sin (*Wardour*)

Phœnix Theatre. 3 p.m.

The latest production of E. A. Dupont, "The Circus of Sin," is a thrilling drama of circus life and tells of the love of two friends for a little bare-back rider Marina. A new trapeze sensation is waiting to be tried out and Marina agrees to help in the experiment, provided a man with sufficient nerve can be found to accompany her. This gives her two admirers a chance—Jim to perform the stunt and Robby to work the lever, the timing of which is a matter of life and death. All goes well until Jim one day fails to catch the swinging trapeze and hurtles to the ground. He recovers, however, and a marriage between Marina and he takes place. Robby now takes his pal's place on the trapeze, while Jim works the lever. The inevitable happens. Robby and Marina fall in love and Jim becomes so strange that, thinking he has discovered their secret, the two confess.

That night, when Marina and Robby take their places high above the circus ring for the famous Salto Mortale, they realise they are at the mercy of Jim at the lever below. The terrific climax of this film is awe-inspiring in its intensity and realism and its atmosphere of suspense.

The star is Anna Sten, who, as Marina, amply fulfils the promise of her performance in "The Tempest," about which the critics were so enthusiastic.

King's Cup (*W. & F.*)

Prince Edward Theatre. 9 p.m.

The long-awaited "King's Cup," the Sir Alan Cobham aviation story produced by British and Dominions, was directed by Herbert Wilcox, who has turned out a picture that abounds in thrills and interest. Dorothy Bouchier and Harry Milton are the leading players. The flying sequences, and there are many, are particularly good.

The elaborate production is quite in keeping with the character of the story, which is many-sided in its appeal to the picturegoer.

Wednesday

Forbidden Company (*Gaumont*)

New Gallery. 10.30 a.m.

"Forbidden Company" has the age-old problem of a boy who wishes to marry a girl below his station in life. His father attempts to buy the girl off. She agrees, believing that by marrying him she can only hinder him in his business advancement. How unforeseen circumstances bring about a change in the father's attitude, and also happiness for the young couple, is entertainingly revealed in this story of social snobbery. Sally Blane, John Darrow, John St. Polis, and Myrtle Steadman are the featured players.

Employees' Entrance (*First National*)

Prince Edward Theatre. 8.45 p.m.

The latest Burbank production "Employees' Entrance," in which Warren William and Loretta Young will be seen in the leading rôles, at the Prince Edward Theatre, on Tuesday, January 31, at 8.45 p.m.

Warren William will be seen as the manager of a departmental store, who has made his company a tremendous success through his ruthless methods. He is a man who takes the souls of his fellow creatures to use as stepping-stones to his success. He ruthlessly strives to strip all romance from the lives of any who set foot over the employees' entrance of his establishment, and cares little for length of service or years of devotion on the part of any employee who once falls under his eye in an unfavourable light.

This policy brings a crop of tragedies, and it is not until any who work under him finally shake off the fear of unemployment and resolve to offer their services in other directions that they stand a chance of living the life that their destiny dictates.

The new Compton organ, which is to be installed into the Capitol, Aberdeen's new super kinema, is being exhibited in the window of Man Woods, Ltd., pianoforte and music sellers, Aberdeen, and is attracting considerable public attention.

"The Sign of the Cross"

What is claimed to be the greatest and most spectacular picture ever brought to the screen will have its European premiere when THE SIGN OF THE CROSS is presented at the Carlton on Monday evening. The wide scope and the lavish spectacular features of Cecil B. De Mille's epic production are indicated from the above scenes. Produced on the most elaborate lines, this great screen version of one of the most famous dramas of all time has a cast which includes Charles Laughton, Frederic March, Elissa Landi, Claudette Colbert and 7,500 supporting players

Paramount announces

EUROPEAN P

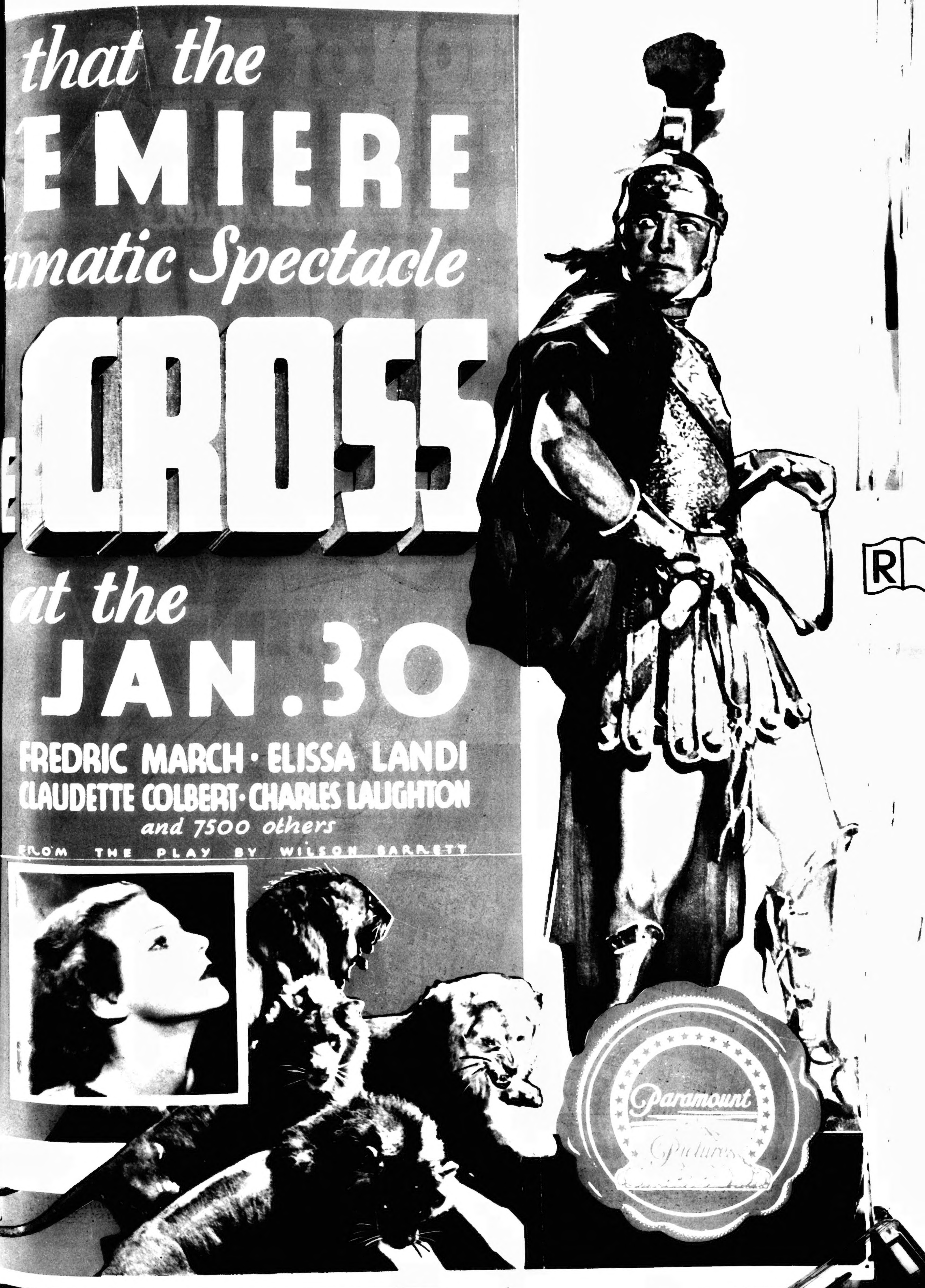
of Cecil B. DeMille's Mighty D

THE SIGN

will take place a

CARLTON THEATRE

PARAMOUNT AGAIN!


that the
EMIERE
amatic Spectacle
CROSS
at the
JAN. 30
FREDRIC MARCH · ELISSA LANDI
CLAUDETTE COLBERT · CHARLES LAUGHTON
and 7500 others
FROM THE PLAY BY WILSON BARRETT
Paramount Pictures
R

SENSATION of TWO CONTINENTS.

E. A. DUPONT'S *Masterpiece!*

"The CIRCUS OF SIN"

with

ANNA STEN

"Anna Sten, the fascinating New German Star, is like a carelessly made-up Dietrich of extreme sophistication and vitality who shines like a beacon—a beautiful blonde with a tigerish gaze." *Vide Press.*

TRADE SHOW
PHŒNIX THEATRE,
TUESDAY, JAN. 31st
at 3 p.m.

To be preceded by a one-reel short
THIS IS PARIS—THAT WAS!

SUSPENSE
THRILLS
and
MORE
THRILLS

WARDOUR FILMS LIMITED

The Talking Successor to **"VAUDEVILLE"**

See the DEATH-DEFYING LEAP THROUGH SPACE!!

G.-B. REFUNDING SCHEME

NO DECISION MADE YET

LESS FAVOURABLE TERMS

By Our City Editor

THE absence of any further announcement regarding the Gaumont-British refunding scheme has resulted in some profit-taking in the kinema ares market.

It is probable that the group are now ring their plans in view of the relaxa- n of the Treasury ban on refunding rations in connection with industrial lertakings, where underwriting is eded. In the circumstances it is quite kely that the terms of the refunding rations will be less favourable to pre- t holders of the group's debentures than hat could have been previously antici- ated, as, with underwriting allowed, it ould be possible to scale down the yield any new issue.

onsequently the tendency has been to l the prior charges and buy the junior ues, the latter being likely to benefit om any reduction in interest and sinking nd charges. Gaumont-British Ordinary now 13s. 10½d. instead of 13s. 6d., whereas 6½ per cent. First Mortgage Debentures ve fallen from 104 to 103¼. Denman Pic- ure Houses 7 per cent. First Mortgage De- entures have fallen from 105½ to 104½. As rds General Theatres, the 6½ per cent. rst Mortgage Debentures have risen 1 to 93¼, but the Preference shares declined 6d. o 13s. 4½d. Moss' Empires Ordinary rose urther to 17s. 3d., but the 7½ per cent. Preference declined to 15s. 9d. compared ith 16s. 1½d.

Provincial Cinematograph issues were steady with the exception of the 7½ per cent. Preferred Ordinary, which lost 4½d. at 19s. 1½d. P.C.T. Construction 7 per cent. Preference recovered 3d. at 22s. 6d.

Baird Television Deferred improved to 2s. 3d. on the optimistic meeting, but Madame Tussaud's 7 per cent. Debentures fell 1½ to 105.

New Television Capital

It was announced at the meeting of Baird Television on Monday that arrangements are being made to raise an additional £50,000 of capital. It was generally agreed that the company has now reached a very interesting stage of development and from now onwards can look forward with more confidence. The company is now going forward hand-in-hand with the British Broadcasting Corporation and the Gaumont British group.

In order to assist the company Mr. Baird has not insisted on having his fees increased to the original amount under his agreement. Negotiations for the sale of Baird licences to a number of countries are now proceeding, including the United States, France, Germany, Canada and the Argentine.

Friendly negotiations are taking place with the Marconi Co., and the legal case with H.M.V. has been satisfactorily settled.

Radio-Keith-Orpheum Surprise

A petition for the appointment of a Receiver of Radio-Keith-Orpheum was filed on Monday in New York at the Federal Court.

The petition was on behalf of a stockholder, who claimed that the company's net loss in 1931 totalled [illegible] and in the first nine months of 1932 to [illegible].

He asserts that the company's assets have dropped £2,000,000 in the last year and its working capital by £3,000,000.

dio-Keith-Orpheum Corporation was incorporated in Maryland in October, 1928. It is a holding company controlling Keith-Albee-Orpheum Cor- ation and R. K. O. Radio Pictures, Inc., and rge additional theatre interests. Subsidiaries ude R. K. O. Proctor Corporation, Radio-Keith- eum Western Corporation, R. K. O. Mid-West orporation and R. K. O. Southern Corporation. It jointly with Trans-Lux Daylight Picture n Corporation the Trans-Lux Movie Corpora-

anuary, 1931, it purchased the principal assets Pathé Exchange, Inc. It is controlled in by the Radio Corporation of America, which majority stock interest.

Reconstructed in 1931

in December 31 last, following a Receiver- petition in the Baltimore Circuit Corporation, n of recapitalisation was approved by the holders. This plan provided for the raising of onal capital.

this refinancing the former class "A" stock reduced by one-quarter, while all class "A" lass "B" stock was reclassified as common of one class.

pitalisation now consists of common stock of par value amounting to 4,500,000 shares rised, of which 2,446,299 shares are outstand- In addition, there are Preferred stocks of sub es amounting to 10,115,000 dollars.

regards the funded debt, this at December 31, amounted to 18,519,139 dollars in Debentures Deferred notes payable, 14,581,734 dollars in gages and 24,971,800 dollars in mortgage bonds bsidiaries. The company has not yet paid a nd

Paramount-Publix

bondholders of the Paramount-Publix Cor- ion have filed a suit asking for the removal of resent trustee of a $15,000,000 bond issue on round that the trustee has been negligent in ting the interests of the bondholders.

action asks that the sale of the company's st in the Columbia Broadcasting System be d on the ground that the sales price did not sent the true value of the property and that ransaction was detrimental to the interests of reditors of the company.

Electric Palaces

areholders of Electric Palaces, Ltd., have ed to the writing down of their capital from to £7,500.

The Picture House (Kendal), Ltd., is unable to a dividend for the past year owing to the litions of business.

unnel Road Picturedrome, Liverpool, which paid er cent. for the year to June last, is now unable ecommend any interim dividend.

NEW PRIVATE COMPANIES.

Philip Yorke Productions, Ltd.—Registered January 14. Capital: £100 in £1 shares. To carry on the business of theatre, kinematograph proprietors, etc. The subscribers are:—John A. Broughall, helsea House, London End, Beaconsfield, Bucks, artered electrical engineer, and Clarence G. anson, 2, Essex Court, Middle Temple, E.C.4, rveyor. Solicitors: Lawrence St. Clair Broughall, Clement's Inn, W.C.2. Registered office: 5-6, ement's Inn, Strand, W.C.2.

NEW COMPANIES.

New Era Exhibitions, Ltd.—Registered January Capital: £1,000 in 950, 10 non-cumulative par- ipating preference shares of £1 each, and 1,000 ordinary shares of 1s. each. Theatre and kinema proprietors, etc. The permanent directors are:—Frank Wilkins, 12, Cecil Mansions, Marius Road, Balham, exhibition agent, and Evan Craighead, 18, Martin Way, Morden. Solicitor: J. H. John, 40, Russell Square, W.C.1. Registered office: 149, Fleet Street, E.C.4.

Odeon (Tolworth), Ltd.—Registered January 21. Capital: £7,100 in 3,000 7 per cent. cumulative "A" preference, and 4,000 8 per cent. cumulative participating "B" preference shares of £1 each, and 2,000 ordinary shares of 1s. each. To acquire a piece of land at Tolworth, Surbiton, Surrey, and to erect thereon a kinematograph theatre, etc. The permanent directors are: Flk. Stanley Bates, Silverdale, St. George's Hill, Weybridge, Surrey (director, Kingston Picture House, Ltd.); Oscar Deutsch (chairman), 8, Rotton Park Road, Edgbaston, Birmingham (director of Kingston Picture House, Ltd., and Cinema Service, Ltd.); Maurice Tanchan, 17, Woodchurch Road, Hampstead, N.W. (director, Kingston Picture House, Ltd.); John G. Young, Oaktree Cottage, St. George's Hill, Weybridge, accountant. Secretary: W. G. Elcock. Solicitors: Batchelor, Foord and North, 2, Pancras Lane, E.C.4. Registered office: 39, Temple Row, Birmingham.

First Central Productions, Ltd.—Registered January 21. Capital: £10,000 in 9,000 6½ per cent. preference shares of £1 each, and 20,000 ordinary shares of 1s. each. Objects: To produce British films, and to carry on the business of producers of theatrical plays, etc. The directors are:—Norman T. Nutton, "Newlands," Rosehill Gardens, Sutton, underwriter (managing director), and Antony H. Holles, 6, Blomfield Road, W.9, actor. Secretary: W. R. Cranmer. Solicitors: Hudson, Simmons and Co., 16, Albemarle Street, W. Registered office: Regency House, Warwick Street, Regent Street, W.1.

BANKRUPTCIES.

The Derby Turn Picture Palace Co., Ltd., Dallow Street, Burton-on-Trent.

At the first meeting of the creditors, at Burton-on-Trent, the Official Receiver stated that there was no prospect of a dividend for the creditors. He said that the business had never really been successful, but after the reduction of capital there did seem to have been some slight revival, and a dividend was paid to the contributories. The company had acquired talking-machine apparatus, but the whole of the rent had to be paid within the first two years, although the apparatus was rented for ten years. The Official Receiver also said that £7,500 represented the exact sum realised for the property by the receiver.

It was decided that the liquidation should be left in the hands of the Official Receiver.

Walter Evelyn Butt Thompson, 66, Hatton Garden, London, E.C.1.

At the public examination on January 17, at the London Bankruptcy Court, the statement of affairs showed total liabilities £21,233, of which £10,303 is unsecured, and assets £3,200. It appeared that the debtor had been interested in several kinemas—the Triangle Cinema, Stratford Road, Manchester, and a kinema in Oxford Road, Manchester, the Arcadia, Blackfriars, Salford, Manchester, the College Cinema, Chorlton-on-Medlock, the Bijou, Erskine Street, Hulme, Manchester, which he converted into a saloon for boxing contests. He had had difficulty in meeting creditors' demands since September, 1931. He attributed his insolvency to liabilities incurred under guarantees, bad debts, depreciation in value of shares, depression in the kinema industry during 1932, and loss sustained owing to the imposition of entertainment tax on seats under sixpence.

The examination was concluded.

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NEWCASTLE HIPPODROME

ITS FUTURE UNCERTAIN

The future of the Hippodrome Theatre, in Newcastle, is somewhat uncertain. It is owned by the General Theatres Corporation, and is built upon land leased from Newcastle Corporation, through its Schools and Charities Committee, which administers the land on trust.

This committee has drawn up a report which states that the present lease expires in July, and as matters stand at present the proprietors of the theatre do not intend to renew it. The committee has offered an extension of the lease for ten years, subject to a higher rental, and has intimated its willingness to negotiate a reasonable reduction if that will enable the proprietors to carry on.

The committee's impression, when the report was issued last week, was that G.T.C. did not intend to continue the house, though hope that they may do so has not been entirely abandoned.

If the lease is terminated, G.T.C. have the option of demolishing the building, or allowing it to pass into the hands of the Corporation.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3 3	3/3	—
" " 7½ % Pref. ...	17/	17/1½	+ 1½
A.P.P.H. Ord. ...	20/7½	20/4½xd	—
Assoc. Talk. Pic. Ord. 5/- ...	-7½	-/7½	—
Baird Televis. 10% Pr fd. Od. 5/-	1/10½	1/9	-1½
Baird Televis. Defd. Ord. 5/-	2/-	2/1½	+ 1½
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4 1½	—
" & Dom Defd. 1/-...	-/4½	-4½	—
" " Prefd. Ord. ...	4/3	4 3	—
" In. Films (Props.) 10/- Ord.	-/4½	-4½	—
" Inter. Pic 5/- Ord. ...	4 1½	4 -	-1½
" " 8% Pref. ...	19 9	19 9	—
" Lion Prefd. Ord. ...	2 6	2 6	—
" " Defd 4d ...	-/3	-3	—
" Talks Pic. Ord. 5/- ...	-/3*	-3*	—
Denman P.H. 7% 1st Mt. Deb	£105½	£105½	—
" " 7% Conv. Deb. ...	£102¼	£102½	+ 5/-
Dominion Thea. £1 Ord. ...	- 6	- 6	—
Gains. Pic. Ord 10/- pd. ...	9 6	9/3	- 3
Gaumont-British Ord 10/- ...	13 6	14 6	+ 1/-
" " 7½% Pref. ...	22 6	22 9	+ 3
" " 6½% 1st Mort Deb.	£104	£103	£1
General Thea Pref.	13/10½	13/9	-1½
" " 6½% 1st Mort. Deb ...	£92½	£94½	+ £2
Ldn & South Super Cin. 2/- Ord.	- 4½	- 4½	—
Mdme Tussauds 1/- Defd. ...	2 3	2/-	- 3
" " £1 Cum. Pref. Ord.	26/-	26/-	—
" " 7% 1st Mort. Deb.	£106½	£106	—10
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1 3	1 3	—
Moss' Empires £1 Ord.... ...	17/-	17 3	+ 3
" " £1 Cum. Pref. ...	16 1½	15 9	- 4½
" " 6% Deb.	£101	£101	—
" " 4% Perp. Deb. ...	£72½	£72½	—
P.C.T. Ord. 10/-	15 3	15 3	—
" 7½% Ptg. Pf. Ord. ...	19 6	19 3	- 3
" Cum. "A" Pref. £1 ...	24 4½	24/4½	—
" " "B" " " ...	21 9	21/6	- 3
" 6% 1st Mort. Deb. ...	£105½	£105½	—
" Const. 7% Pref.	22/3	22/6	+ 3
Stoll P.T. Corp.	4	4/	—
United P. Thea. 10% Pref. Ord.	- 3*	/3*	
" " " 7% 1st. Mort. Deb.	£45	£45	

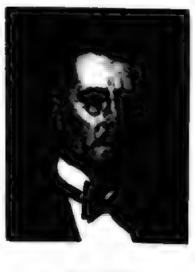
*Nominal.

£1 Shares unless otherwise stated

MEN AND MOVEMENTS

Newcastle Appointment—J. Cooper-Reade for Luxor, Eastbourne—William Morton's 95th Birthday—Youngest Manager's Claim

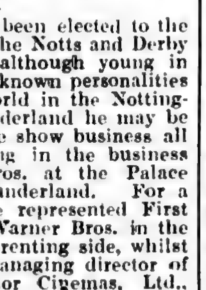
Edgar Mitchell has been appointed by the Gaumont-British syndicate to the management of the Queen's Hall, Newcastle, in succession to J. Radbourne, who has been given supervision over the Gaumont-British "U" circuit. Mr. Mitchell entered upon his new duties at the beginning of the week. He has a life-long experience in the film Industry, interrupted only by his service during the war with the Yorkshire Hussars. After demobilisation he was with New Century Pictures, Ltd., at Leeds, and later he was in charge of kinemas at Harrogate, Leeds and Wakefield, and then he had control of the Corona, at Manchester, for six years. While he was there, he was vice-chairman of the Manchester C.E.A., and from 1924 to 1927 he was a delegate of the branch on the General Council. In May, 1927, he was appointed manager of St. George's Hall, Bradford, and two years ago to open the newly constructed Gaumont Palace, at Middlesbrough, from where he has been transferred to Newcastle.



E. MITCHELL

Sam Graham, who has been elected to the executive committee of the Notts and Derby branch of the C.E.A., although young in years, is one of the best known personalities in the entertainment world in the Nottingham area. Born in Sunderland he may be said to have been in the show business all his life, his father being in the business with the Livermore Bros. at the Palace Theatre of Varieties, Sunderland. For a period of ten years he represented First National Pictures and Warner Bros. in the Nottingham area on the renting side, whilst as an exhibitor he is managing director of the Dale Cinema, Tudor Cinemas, Ltd., Plaza Entertainments, Ltd., and lessee of the G. and D. Cinemas.

J. B. Cooper-Reade, formerly general manager of the Alma, Luton, for Walter Bentley, has been appointed by W. Bentley as general manager of the new Luxor, Eastbourne, which is to be opened in April of this year. Among other kinemas which have been managed by Mr. Cooper-Reade are the Raynes Park Cinema, the Majestic, Wembley, and the Hammersmith Palace. A keen exploiteer, Mr. Cooper-Reade served for a period in the exploitation department of Universal Pictures.



Ald. C. Aveling, O.B.E., has been re-elected chairman of the Southport Kinema Licensing Committee.

William Morton, the well-known Hull theatre and kinema proprietor, celebrated his 95th birthday on Tuesday, January 24. Mr. Morton went to Hull in 1895 to take up the lease of the Old Theatre Royal and become chairman of Mortons, Ltd. He is connected with the Alexandra Theatre, Majestic Picture House, the Princes, the Assembly Rooms and the Little Theatre. Mr. Morton's wish is that he may live to be 100, and the *Kine*, offers its best wishes and hopes that the "G.O.M." will be hale and hearty well after the century mark is passed.

John Walker has been appointed assistant manager of the Forum Theatre, Birmingham, where he succeeds A. F. S. Ward upon the latter taking over managment of the Plaza, West Bromwich. J. Walker, although not previously having had kinema experience, has been associated with the legitimate stage for a number of years, having appeared in "The Improper Duchess," for which production he also acted as stage manager, "Alf's Button," "Peg o' My Heart," etc.

Ike Collins, who has been associated with Paramount at Newcastle since that corporation instituted its own renting organisation and who handled the product as an independent before that—has added Yorkshire to the territory under his supervision. For many years he has had Northumberland, Durham, Westmorland and Scotland under his wing, and a readjustment of Paramount territorial arrangements brings about the new move. He succeeds **Ben Simmons** on this territory. In future Mr. Simmons will confine himself to the Manchester, Liverpool and Dublin areas.

Mr. Simmons' departure from the Leeds office was preceded by the presentation of an eight-days' striking clock which Dave Gilpin, the branch manager, handed over on behalf of the staff.

Chas. Pindar, for many years the popular "veteran" manager of the Palace Cinema, Wednesbury—known throughout Midland exhibiting circles as "the unsophisticated youth from Yorkshire"—has opened a tobacco and sweet shop in Holyhead Road, Wednesbury. Charles, always an optimist and well known for his flair for novel publicity ideas, can now transfer his skill from "Plays" to "Players."

N. Scott-Buccleuch, aged 23, manager of the Hippodrome, Nuneaton, puts forward the claim to be the youngest theatre manager in Gt. Britain. Born at Leicester in 1909, where his father was assistant manager of the Palace Theatre, he was educated at the James Gillespie School and Edinburgh University.

He studied for accountancy, but on the death of his father entered the entertainment world, joining A.B.C., where his first position was that of assistant manager at the Palace Theatre, Summer Hill, Birmingham. Later he received promotion to a similar post at the Edgbaston Cinema, Monument Road, Birmingham, where also he acted as relief manager for the Midland area.

Immediately upon attaining his majority in 1930 he was appointed to his present managerial position at Nuneaton. Here he created a record for the kinema when 10,000 paid to see Wheeler and Woolsey in "The Cuckoos" in three days, and holds a record for the day's takings with "Daddy Long Legs," when 4,300 people passed through the doors of the Hippodrome.

Albert H. Rockett, who has long associations with the Industry both in the renting and exhibiting sides, has succeeded to the management of the Astoria Cinema, Aston Cross, Birmingham. Mr. Rockett comes from the London area, and is also well known in Hull, where he was associated with entertainment for a period of eight years, as manager of the Central Theatre, and later as first manager of the Cecil Theatre. From Hull he took over the management of the Pavilion Theatre, Scunthorpe, for E. J. Spikings. At one period Mr. Rockett was general manager of a circuit of kinemas and theatres in London, and was associated with Drury Lane Theatre. He was concerned in the arrangements for the entertainment of H.R.H. the Prince of Wales, Princess Mary and other notabilities on a visit to Hull, and in the Metropolis he had the honour of arranging command performances and private shows for a number of the crowned heads of Europe.

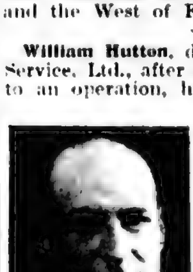
John J. Woffinden, managing director of Mexborough Theatres, Ltd., has placed the billiards hall adjoining the Oxford Picture House, Mexborough, at the disposal of the local unemployed for use as a recreation club. His kindness is greatly appreciated.

F. A. Webber, who has resigned from the secretaryship of the Bristol branch of the C.E.A., severs an association which has lasted well over a decade. It was in 1921 that Mr. Webber became secretary of the branch, an office in which he followed the late Tom Channing. During the years that have passed since then, Mr. Webber has proved his worth and has rendered the branch services which have been invaluable.

F. G. Warne, who has been appointed a member of the council of the Institute of Amateur Cinematographers—the first man in the West Country to gain this distinction—made the film of Bristol, which, through the medium of the Bristol Development Board, has been shown in a number of towns in the United States. Mr. Warne is the head of a well-known Bristol firm of advertising contractors.

J. Leo-Rippin, the manager of the Queen's Cinema, Cardiff, was successful in winning the second prize given by the Associated British Cinemas, Ltd., in connection with their business drive for the South Wales and the West of England area.

William Hutton, director of Rex Publicity Service, Ltd., after a prolonged absence due to an operation, has now returned to the managerial chair in Glasgow. His many friends in Scotland will welcome his recovery, and none more so than his henchman, George Stewart, who has carried on the Rex activities very efficiently during the absence of his chief.



W. HUTTON

E. M. Fish has just been appointed United Artists' representative for the Eastern Counties. Mr. Fish, who has gained a pretty extensive experience of the Eastern Counties, has resigned from the British Lion Film Corporation, with whom he has served in various areas in the United Kingdom during the past two years.

Vincent J. H. Wareing, who recently terminated the management of the Regent Super Cinema and Café, Hayes, is available for management in London or the provinces. Mr. Wareing has, on several occasions, been a winner of the *Kine.* showmanship competition, and has, amongst other activities, had charge of the initial opening advertising campaigns for several London kinemas.

SHEFFIELD RENTER'S LOSS

Much sympathy is felt with Vivian Nelson, First National's South Yorkshire and Lincolnshire representative, whose wife died on Sunday morning after only a few hours' illness. Mrs. Nelson took a prominent part in the social life of the industry at Sheffield for many years, and was exceedingly popular with all sections of the Trade.

SELZNICK STILL CONTINUES STUDIO CHIEF

RADIO RUMOURS DENIED BY KAHANE

THAT David O. Selznick will continue as production chief of the Radio studios, with the present policy and programme unchanged, is the assurance given in a brief statement by B. B. Kahane, president of Radio Pictures in Hollywood.

Mr. Kahane indicated that it now is merely a matter of details before the contract, now being drawn between Selznick and the company, will be signed.

The status of the associate producers now operating under Selznick will be unchanged, the many rumours and reports of independent unit production on the Radio lot are definitely denied.

It was understood that with the same organisation, work would go on unchanged to completion of this year's programme and in the preparation of the next year's programme.

Mr. Kahane's statement follows:—

"Mr. Selznick and I are working out the details of a new contract under which Mr. Selznick will continue as the executive vice-president of the Radio studios in charge of all production activities on the Radio lot.

"Our minds have met on the essentials of the contract and within the next day or so we expect to have the details settled.

"No change of operation or set-up will be made. Mr. Selznick will function as the head of production as at present, with a staff of associate producers.

"There are no independent units planned for the Radio lot and no changes in personnel contemplated."

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Funeral of the Late Gavazzi King

Trade Fully Represented

The little chapel at Highgate Cemetery was full on Thursday last, when the remains of the late W. Gavazzi King were laid to rest. Far more than the conventional signs of mourning was the sincere feeling of the loss of a good friend and a fine personality. A mass of wreaths from all parts of the country surrounded the grave as tributes to the esteem he had won, and amongst those who were present at the interment were R. E. Richards, W. R. Fuller, G. F. McDonald, Major A. J. Gale; H. Victor Davis, A. Jones and Richard Dooner (S. Wales Branch); J. Jesson (Leeds Branch); R. V. Crow, E. W. Peall, T. France, J. W. Barber, M. Levy, H. P. Selwyn, J. Tilney, T. Fligelstone, C. A. Mathes, H. Dorin, Arthur Taylor (London and H.C. Branch); Norman Hart, B.A.; R. J. Hayward, F.C.A.; F. J. Brown and Miss Carter, C.E.A. Staff; H. S. Chambers, Pearl Cross, F. W. Baker and T. A. Welsh (Anima Lodge): Arthur Dent, representing K.R.S. and F.B.I.; R. Viveash, C.T.B.F.; W. J. Mizen, Douglas Thorburn, S. Rayment (*Kinematograph Weekly*), H. Mason, H. Hyman; H. A. Mabbott (B.B.F.C.).

Interment of George Haines

Many interests were represented at the funeral of George Haines, of Pathé Pictures, Ltd., which took place at the Wombwell Cemetery, near Barnsley, on Wednesday. The Industry was represented by Wilfred R. Denton, who was formerly with Pathé, S. Taylor Farrell, and Wilfred Bryan (Sheffield), Tom Robinson (Rawmarsh), H. and C. Rance (Empire, Wombwell), and others.

A large number of floral tributes were sent.

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"LORD CAMBER'S LADIES"

MIDNIGHT MATINEE AT THE REGAL

The midnight matinee performance of the B.I.P. film, "Lord Camber's Ladies," in aid of Charing Cross Hospital, promises to be one of the social successes of the season.

The Committee, of which Lady Mount Temple is chairman, is completing the arrangements, which, in addition to the world premiere of the Sir Gerald du Maurier and Gertrude Lawrence film, comprise a gala variety performance. Amongst the stars who have consented to appear are Delysia, Sir Gerald du Maurier, Anton Dolin, Eve, Naughton and Gold, Claude Hulbert, The Six Lias, and the Western Brothers. Sir Gerald du Maurier is producing a little one-act play, "A Bachelor Party," written by Dion Titheradge.

The Young People's Committee is organising dancing in the ballroom immediately the performance is over, and all seat-holders holding 10s. 6d., 1 guinea and 2 guinea seats will be able to dance. There will be a snack bar open from 1.30 a.m.

Lady Mount Temple, with Lord Lonsdale, the chairman of the hospital, the chairman of B.I.P., John Maxwell, with Alfred Hitchcock, will receive guests. Programmes will be sold by principal film and stage stars.

BLACKPOOL KINEMA THEFT

Operator and Electrician Charged

AT Blackpool, Leo Richardson (17), assistant operator, and George Hallan (17), electrician, were bound over for stealing from Palladium Cinema, Waterloo Road, 3,900 cigarettes, valued £10. They were ordered to pay £2, value of cigarettes not recovered, and were ordered not to associate with one another.

Alice White, who plays in LUXURY LINER for Paramount

White Cinema Club Annual Ball

Distinguished Guests at Ulster Function

The annual ball of the White Cinema Club, Belfast, was a great success financially and otherwise. Despite several large functions and ravages of the 'flu, the attendance was a large one and there should be quite a substantial profit for the club's funds.

The Lord and Lady Mayoress, Sir Crawford and Lady M'Cullagh, received the guests, who included the High Sheriff, Lieut.-Commander R. M. Harcourt, Councillor C. Harcourt, and amongst those who brought parties from Dublin were Vic Jones (Fox), Walter McNally (R.K.O.), Tommy Hanlon (R.K.O), Bob Flanagan (Wardour's).

Billy Hogan, president of the Club, was at the head of the committee which carried out all the arrangements, and it consisted of D. D. Young (vice-president), George Gray, J.P. (treasurer), Josie Craig (hon. secretary), Messrs. S. Eagleson, C. F. O'Dowda, H. M'Mullan, J. Menary, B. Walsh, R. Carrothers, G. Morrison, G. Dobler, Will White, and J. M'Cann.

Garry Morrison organised the cabaret, whilst the Lord Mayor, the Lady Mayoress, the Houston Sisters, and Walter McNally acted as judges of the fancy dresses. Amongst the prize-winners were Cliff Roberts, of Ideal, and W. H. McDermott, of the Classic.

◆

SIR WALTER GIBBONS RESIGNS

FUTURE OF LEICESTER SQUARE THEATRE

The amusement world was startled on Monday by the announcement of the bankruptcy of Sir Walter Gibbons, and his resignation from the board of the Leicester Square Theatre and Leicester Square Estates, Ltd.

Sir Walter Gibbons has had an interesting career. Starting from the bottom of the ladder as a projectionist at the Alhambra, he at one time became managing director of General Theatres, Ltd., the biggest variety combine, now controlled by the Gaumont-British group.

In 1928, however, he resigned and became interested in the Leicester Square Theatre, of which he has been the lessee. Mr. Harry Foster, the variety agent, has been appointed director in his place, and the Leicester Square Estates, Ltd., announces that the stage policy and type of entertainment which has been pursued with such notable success at a theatre will be carried on completely unchanged.

It is also stated that Sir Walter Gibbons' health will necessitate his entering a nursing home for an early operation.

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"I AM A FUGITIVE"

ACCLAIMED BY NATIONAL PRESS

Max Milder, managing director of Warner, speaking of "I Am A Fugitive From A Chain Gang," which is in its second successful week at the Regal, says:—

"Never, in my whole career of nearly twenty-five years in the film business, have I known such an instantaneous success or such sustained public and Press enthusiasm as this picture can be credited with.

"Building from its Trade show triumph, evidence of which was seen in the *Kine.* columns, it has scored further success at every provincial Trade show to date, and the immediate demand from exhibitors eager to book the film is unprecedented. As far as the national Press of the country is concerned, I am afraid that it would take all your columns to give any idea of the unanimous acclaim.

"I have never known a picture shown in the States to receive such headlines and top stories as has been the case of the 'Fugitive,' and I understand that this holds good over here. I would like to quote you some of them, and say that by the public reaction it is obvious that they are in complete agreement with the views of the critics."

CRITICS WHO ARE UNFAIR

HAVE NEVER PASSED THE B.O.

ONE of the speakers at the conference of educational and social workers held at Liverpool University on Saturday, convened to consider the recommendations of the Commission on Educational and Cultural Films, was Coun. W. C. Scott, ex-chairman of the North Western Branch of the C.E.A.

He took the opportunity of saying that exhibitors, both now and in the past, had been faced with undue and unfair criticism from people who had never visited a kinema. It would be in the interests of the Trade itself if more critics, before giving expression to their views, would visit the picture theatre and not forget that exhibitors had not only to please the public, but make their halls pay. Frankly, he was at times appalled when he went round the kinemas and got down to the type of films which some people wanted.

If the kinema trade was approached in the right spirit, he was sure it would respond quickly to a suggestion for co-operation.

Some schools had their own projection rooms. It might be arranged, he thought, for school-children to be taken to an ordinary kinema for a morning's film lessons. That would be a big step in the direction of economy.

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World-Famous Orchestras

Promenade Film Concert

The acquisition of the British Empire rights of the "World-Famous Orchestra" series is announced by S. W. Smith, managing director of British Lion.

"World-Famous Orchestras" will bring to the screen the classics of music such as "The Meistersingers," "Hungarian Rhapsody," "Tannhauser," "Oberon," "Blue Danube" and "William Tell," played by the world-famous orchestras—the Berlin Symphony Orchestra, the Berlin Philharmonic Orchestra, the Berlin State Opera Orchestra, and the Berlin Metropolitan Orchestra. Amongst the conductors of the series are Bruno Walter, Max von Schillings, Sckreker and Busch.

All that is finest in music is gathered together in this series, and a novel presentation is promised at the Trade show fixed at the Prince Edward for February 2 at 8.45 p.m. This will be the first "Promenade Film Concert" to be held in the picture business—a musical festival in film form, providing a quality of music which is said to be unequalled in the history of recording either by disc or film.

Music is the one aspect of kinema entertainment in which the talking film has failed to fill the gap created by the withdrawal of orchestras throughout the country, and the "World-Famous Orchestras" will bring to exhibitors an opportunity to present music of the finest quality rendered by world-famous orchestras and conductors.

◆

MANAGER HELD UP

BOY'S ESCAPADE

An extraordinary story was related at Manchester Juvenile Police Court last week, when a 14-year-old boy was charged with assaulting, with intent to rob, Charles Burdon, manager of the Palatine Picture House, Withington, Manchester, while armed with an offensive weapon.

He was remanded for a week in the care of Dr. Shannon, police surgeon at Strangeways Prison.

Detective Parry said about 9.30 p.m. he visited the Palatine Picture House—one of the Moorhouse circuit—and saw the youth detained. The manager explained that the youth had come into the office wearing a mask. He produced an air pistol which he had presented at the manager, it was alleged, and said: "Put 'em up," meaning his hands.

The youth was searched, and in his possession were found a rope, pellets to fit a pistol, a flash lamp, a mask, a stick of greasepaint, and over £2 in money.

On the way to the police station the youth said he went to the place to try to get experience for writing a novel.

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CHANGE OF CONTROL

SOUTHPORT HIPPODROME

The Southport Trocadero Co., Ltd., have acquired a controlling power of the Southport Picturedrome. In future, films for both places will be booked by W. Hughes, general manager of the Trocadero.

Hereford Acquisition

R. A. Maddox, the Hereford theatrical producer and proprietor of the Garrick Cinema, Hereford, has acquired control of the Kemble, which is the oldest theatre in the county.

Regal Cinema, Addington, offered for sale by auction on January 19 by order of the debenture holders, was withdrawn at £1,809. The kinema is equipped with sound installation and has seating capacity for 475.

A TECHNICAL ASSAULT

£10 AWARDED TO PATRON

PRISON FOR N. LONDON EXHIBITOR

A COMMON Jury in the King's Ben Division on January 18 award Percy Lambert, 19, of Mill Gre Road, Welwyn Garden City, £ damages against Playhouses, Ltd., a Arthur Sellars, manager of the Welw Picture Theatre.

Lambert complained that, during the terval of a performance in the kinema, attendant tried to drag him from his se and that he and his brother were searched by the police and detained at the insta of Mr. Sellars.

Both Lambert and his brother Regin claimed damages for false imprisonment, Mr. Justice Talbot ruled there was no of this against defendants, who denied allegations.

The jury found that a technical assa had been committed on Percy Lambert, pressing the view that the action ought n to have been brought and that each should pay their own costs.

In entering judgment, Mr. Justice Ta said that defendants succeeded on the iss of alleged false imprisonment and in claim by Lambert's brother, Reginald, obtained judgment without costs. thought justice would be met if the rec mendation of the jury that each side p their own costs be carried into effect.

PRISON FOR EXHIBITOR

Defrauding Tradesmen

AT the North London Police Court, on Janu 18, Arthur Wicks, until recently propriet the New Clarence Cinema, Hornsey, appeared on remand charged with having obtained £5 and goods and money to the value of £4 from two tradespeople. The charges were admitted and Wicks was sent to prison for four months on each charge, the sentences to run consecutively.

Wicks, against whom there were four previous convictions, stated that he had to close his kinema owing to slackness of trade, and had it not been for a hitch in the sale of the theatre the cheques would have been met.

SCOT'S QUOTA OFFENCE

Liable to a £350 Fine

FOR having failed to comply with the Board of Trade regulations, which required him to furnish a list of registered films exhibited during last year, James McClymont, 5, George Street, Johnstone, the managing director of George Street Picture House, was fined £10 in Paisley Sheriff Court on January 19.

The Fiscal said that McClymont had ignored two reminders from the Board and was 70 days in arrears with his returns. He was liable to a fine of £350.

GIRL ON HOT PIPES

Exhibitor to Pay Damages

AN unusual case, arising out of injuries sustained by a four-year-old girl sitting on hot pipes in a picture house, has been heard in Glasgow Sheriff Court by Sheriff Bartholomew. Neil Rocks, 88, Bernard Street, as administrator for his daughter Annie, sued R. V. Singleton, Premier Picture House, for £50.

In awarding £25 to the pursuer, the Sheriff found that the pursuer's pupil daughter sat upon a hot-water pipe which was used for heating the place, and was severely burned on the back of the legs. The attendants had orders to prevent children from sitting on the pipes, but that it was impossible for them effectively to carry out these orders. The defender knew, or ought to have known, that the pipes constituted a danger to children.

ARTISTE AND AGENT

Jerry Verno Sued

LEONARD VERNE, actor, professionally known as Jerry Verno, was sued at Westminster County Court on Monday by Bramlin's, Ltd., a ts, for £71, balance of fees for services rendered.

G. S. Daves, for Bramlin's, said that a co tract was made in September, 1931, through their ency for the employment of Mr. Verne by the Film Engineering Co. for 100 days during the year £1 a day. Their commission was 10 per cen Mr. Verne admitted receiving £990 through the and he had paid them £55 16s. There was pute regarding earnings amounting to £510. An tion was entered in the High Court, £23 3s. 4d. wa paid in, and the claim was remitted respecti the remaining £71.

Mr. Verne's counsel said that disputed ges concerned engagements outside the contra with the Film Engineering Co. The Film Eng ing Co. engaged Mr. Verne as an artiste in tion pictures for 100 days, but he was released t pear in pantomimes and film work with other co nies, in respect of which commission had been d to other agents on £510 earned.

Mr. Jackson, of the plaintiff compan gave evidence that the days worked for other erns were deducted from the 100 days contracted with the Film Engineering Co. It was a cond of the contract that Mr. Verne should notify pr tive engagements and obtain permission to acce ent. Mr. Verne was thus engaged in the pa me "Dick Whittington" at Leeds and in th time "Beggar Students," "The Hotel Splendide." The Right Honourable" and "There Goes the ide." For four weeks in "Beggar Students" Mr erne received £100 a week.

Judge Tobin suggested that the parties ew of their friendly relations, might settle the ter-ence, and as a result of a conference £45 no order as to costs was agreed to in settlem of the claim.

EXIT OBSTRUCTED

Ilfracombe Summons

AT Ilfracombe, on Monday, January 16, een Tattersall, licensee of the Plaza Kinema, tra combe, was fined £1 for not keeping an xit passage clear, to which she pleaded not guilt

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MUNICIPAL ENTERTAINMENTS

LEGALITY QUESTIONED

The entertainments policy of Eastb e Corporation at the Winter Garden, the Pavilion Cinema and the Redoubt M e Garden is to be the subject of lega ceedings.

A writ is being issued by the Eastb Pier Co., at the fiat of the Attorney Ge alleging that the Corporation has gon yond its powers under the Eastbourne Cor poration Act, 1926, in the provision of entertainments.

The Council has taken legal advice and instructed the Town Clerk to defend the action.

Miss Bray, winner of a Birmingham beauty competition, welcomed at the B.I.P. Studios by Gene Gerrard (see story on page 48)

GERMAN SUPER COMPLETED BY "U"

VILMA BANKY STARS IN "THE REBEL"

LUIS TRENKER, the Tyrolean mountain guide and motion picture actor-director, who starred in Universal's "The Doomed Battalion," and added impetus to the wave of rugged masculinity which has swept over the screen world, is due shortly for a return engagement on the English screen.

It is now announced that Trenker has just completed the filming of "The Rebel," a Napoleonic War drama laid in the Alps, and produced there by a Universal unit from Berlin. In "The Rebel," the wire stated, Trenker again essays some of his spectacular feats of mountain climbing which made him a sensation in the previous picture.

The Trenker screenplay, which was produced in three versions—English, German and French—will mark the return to pictures of Vilma Banky, who has the feminine lead opposite Trenker, and Victor Varconi, both screen favourites during the silent era. Edwin H. Knopf, formerly a director and scenarist at Universal City, wrote the English version of "The Rebel" and directed.

The actor-sportsman is one of the most colourful figures to come to the screen in recent years. A former leader of the romantic Kaiserjaeger, ski-mounted troop entrusted with the defence of the Tyrol during the World War, Trenker was commissioned especially by the Emperor Franz Joseph. He holds many medals and decorations from the Allied armies, and was for some time the champion ski-jumper of the Tyrol. A chance engagement as a guide for a movie concern precipitated him into screen work, although his profession is that of an architectural engineer.

Trenker may go back to Hollywood soon, although he is scheduled to make other films for Universal in Europe.

Mix Says "Good-bye"

Tom Mix, hero of over three hundred action films and one of the screen's real veterans this week said "Good-bye" to the screen when his current Universal production, "Rustler's Round-Up" was completed.

Mix, who can still be rated as one of the most popular stars, was persuaded to return to films over a year ago by Carl Laemmle, and has made nine talkies, all for Universal.

Following a severe operation, however, he found the demands on his energy too great to continue film work. He also experienced several accidents in carrying out daring stunts.

"Universal deeply regrets Tom Mix's decision to retire from the screen," Mr. Laemmle states. "He is perhaps the greatest idol the film world has had and the characters he has brought to motion pictures have been courageous, vigorous men who have inspired millions of children and given thrills and entertainment to equally as many adults."

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BRITISH TRIUMPH

"SERVICE FOR LADIES" IN U.S.

In a leading article devoted to the noteworthy films of the year, the *New York Times*, America's foremost newspaper, includes the British film, "Service for Ladies," among the ten best.

Among the ten best films included with "Service for Ladies" are such films as the following: "Trouble in Paradise," "Grand Hotel," "Dr. Jekyll and Mr. Hyde," "One Hour with You," and "The Doomed Battalion."

Something of the triumph attained in America by this fine British film may be judged by a glance at some of the films to which it takes precedence. They include "The Man I Killed," "Shanghai Express," "I Am A Fugitive," "Mata Hari," "Once In A Lifetime," "Strange Interval," "The Sign of the Cross," "If I Had A Million," "Rasputin," and "Payment Deferred."

"Service for Ladies" was an Alexander Korda production, directed by Mr. Korda, of London Film Productions.

PARAMOUNT TO PRESENT "SIGN OF THE CROSS"

Elaborate Plans for London Premiere of Cecil B. De Mille Spectacle

ACCLAIMED as the greatest spectacle the screen has ever produced, "The Sign of the Cross," Cecil B. De Mille's epic realisation of the Wilson Barrett play, will be presented at the Carlton Theatre, Haymarket, for the first time in Europe on Monday evening, January 30.

Paramount's plans for the première will mark a new presentation era for the famous Haymarket house, the interior of which will be completely transformed to provide a setting for the picture which will blend with the unique character of the spectacular drama.

Some idea of the vast sweep and power of "The Sign of the Cross" can be glimpsed from the advance details of the production.

Practically a year was spent in technical and historical research on the film before the work of erecting the enormous reproductions, Colosseum and other features of ancient Rome was commenced. The picture occupied two and a half months in the actual filming, and then the sets were practically destroyed in the fire which will be seen on the screen as a historical reconstruction of the raging inferno which engulfed Imperial Rome in A.D. 64.

7,500 Supers

Seven thousand five hundred performers were engaged for the large-scale scenes in this elaborate De Mille picture. Thousands of extras appear in the Roman street scenes and in the arena in which the Emperor Nero stages his bloodthirsty games. Fifty beautiful girls move through the intricate steps of an exotic Grecian dance dedicated to Proserpine, the Roman Goddess; forty gladiators in complete armour engage in mortal combat; fifty women—Amazons of over 6 ft. in height—do battle with forty dwarfs armed with triple-pronged spears; boxers with spiked gloves, savage animals fight to the death with human beings, while forty Nubian lions await the main event of a Roman holiday—the sacrifice of a hundred Christians!

A reconstruction was made of the famous marble-lined bathing pool in which the profligate Empress Poppæa, disported herself daily in the milk of 500 asses. This bath was an actual daily event in the life of the luxury-loving Empress.

Laughton as Nero

Britain's great character actor, Charles Laughton, portrays the rôle of Nero, the cruel and depraved tyrant, who sings and plays while the Imperial City of Rome is destroyed by fire. Laughton's interpretation is the result of his own conception of the rôle of the ruthless Emperor, based on a study of Nero's life, and resulting in a minutely detailed characterisation of an absolute ruler gifted with a brilliant but unbalanced brain.

"The Sign of the Cross" provided numerous problems of casting for the director. The rôle of Poppæa, the wife of the Emperor, was one of the chief difficulties. According to De Mille, very few actresses on the screen were able to portray the character of this woman whose vivid beauty, sparkling wit and glamorous allurement enslaved every noble and warrior in Rome.

"Poppæa was unquestionably one of the most evil women in the history of civilisation," says De Mille. "But her wickedness was cloaked with every feminine grace and attraction, and her exotic beauty made her irresistible to all men." Claudette Colbert was eventually selected for the rôle.

Fredric March and Elissa Landi

In striking contrast to the rôle of Poppæa, Mercia, the Christian girl, was required to combine physical attractiveness with the quality of spirituality. Elissa Landi was borrowed from the Fox organisation for the rôle.

Fredric March enacts the rôle of Marcus Superbus, Prefect of Rome in Nero's régime. The role is considered to be particularly suited to this brilliant young actor, who invests the part with a spirit of ruthlessness and sensuality which masks an essential nobility of character. Vivian Tobin is Dacia, the courtesan; Ian Keith is Tigellinus, the captain of Nero's guard; Harry Beresford is Flavius; Joyzelle is Ancaria, the dancer; Ferdinand Gottschalk is Glabrio; Arthur Hohl is Titus, and Tommy Conlon is Stephanus.

RADIO STUDIOS' BIG OUTPUT

Seven Ready for Trade Show

"HALF NAKED TRUTH" FULL OF LAUGHS

RADIO Pictures have another seven pictures awaiting Trade show, and the Hollywood Studios are working at capacity with production progressing on a further six.

Those awaiting Trade show offer entertainment of the widest possible range. There is the ingenious comedy of "Little Orphan Annie"; the fast-moving wisecracking variety in "The Half-Naked Truth"; the mystery comedy of "The Penguin Pool Murder," and the strong drama of "Animal Kingdom," "No Other Woman," and a new British picture, "Called Back," featuring Franklyn Dyall and Dorothy Boyd.

100 m.p.h. Comedy

Those who have watched the rapid rise of Lee Tracy know the type of fast-moving comedy he revels in. In "The Half-Naked Truth," in which he is co-featured with the equally high-powered Lupe Velez, Tracy has a film which will prove one of the fastest comedies of the season. "The Half-Naked Truth" is based upon the life story of Harry Reichenbach, the prince of Ballyhoo, who by his audacity and nimble wit made "stars" almost overnight. As the Press Agent of Lupe Velez, Lee Tracy has the chance of a lifetime—and, according to advance reports, he has not missed it.

"Little Orphan Annie" stars Mitzi Green, the child actress, with Edgar Kennedy, and a little baby, Buster Phelps, who, according to "Pete Harrison's Report," is marvellous. This is a picture with a direct appeal to adults and children alike, for it is based upon a comic strip which is exceedingly popular in the States.

Yet another variety of comedy is offered in "Penguin Pool Murder." Here we have a really good murder mystery and the manner of its solution leavened by the good-natured back-chatting between James Gleason, as the detective in charge, and Edna May Oliver, as a school teacher, with a Sherlock Holmes complex.

These two are supported by a strong cast, at the head of which is Mae Clarke and Robert Armstrong. The comedy and drama of the murder are cleverly balanced by Gregory La Cava, who directed.

Hollywood Stunt Men

A really new field is explored in the search of thrills in "Lucky Devils." Here is what may be described as a saga of the Hollywood stunt men, a thrilling story built around the everyday lives of those men who for a mere pittance risk their lives doubling in dangerous scenes for the actual star of the picture.

Bill Boyd is the star, supported by Dorothy Wilson, Radio's typist star, and a number of Hollywood's sensational stunt men.

Turning to drama, we find Radio Pictures offering "No Other Woman," with Irene Dunne and Charles Bickford as a married couple, with Gwili Andre, the "other woman." This is a story of a man's susceptibility to the first pretty woman who notices him, selfishly ignoring the wife who has stood steadfastly beside him in days of adversity.

Ann Harding—Leslie Howard

The other drama amongst Radio's next batch is "Animal Kingdom," which co-stars Ann Harding and Leslie Howard. This is based upon a highly successful play by Philip Barry, which enjoyed a long run in New York with Leslie Howard in the role he is now playing in the film. Myrna Loy, Neil Hamilton, William Gargan and Ilka Chase are in the picture, which was directed by Edward Griffith.

Griffith also directed "Holiday," the picture which brought Ann Harding to screen prominence. American viewers have stated that "Animal Kingdom" will prove an even greater triumph for Miss Harding than the former picture.

All these pictures will be included in Radio's next batch of Trade shows, some time in February.

Now in Production

First amongst pictures now in production at the busy Radio Studio is "Kong," the Edgar Wallace fantastic story.

Although this film has been before the camera for twelve months, Merian C. Cooper is still wrestling with the terrific technical problems involved. Great secrecy is still being observed, but it is understood that "Kong" will be ready for the public in a few weeks.

Other pictures are "The Great Jasper," starring Richard Dix with Dorothy Wilson playing opposite; "The Great Desire," based upon the novel, "Christopher Strong," by the well-known English novelist, Gilbert Frankau. This picture will star Katharine Hepburn, who made such a sensational debut in "A Bill of Divorcement," and Colin Clive, the young English actor, will play opposite; the famous Somerset Maugham satire, "Our Betters," which is to be Constance Bennett's next starring picture, is being directed by George Cukor, with a long and exceptionally strong cast. Whilst John Barrymore is working for Radio in "Topaze," based on the French play of the same name, Lionel Barrymore is also working for the same company in "Sweepings."

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"MEN LIKE THESE"

C.P.O. WILLIS'S STATEMENT

Ex-Chief Petty Officer Willis, Gold A.M., desires it to be published that he was not one of the cast in the submarine picture, "Men Like These," based on the sinking of the submarine *Poseidon*.

His photograph and name were published in connection with this film and this may have impressed the public that he was one of the paid advisers or actors in the film, but he did not benefit financially or in any other way from the showing of "Men Like These."

James Cagney in HARD TO HANDLE, which Warner will Trade show at the Phœnix Theatre on Friday

AN ADVENTURE TALKIE FROM BUTCHER'S

THRILLING SCENES IN "SILVERTIP"

AN adventure film of novel and outstanding interest is foreshadowed by Butcher's, who within the next few weeks will presnt their latest offering, "Silvertip."

"Silvertip" is the nickname given to the Grizzly Bear by dwellers in British Columbia, where this picture was made. The immediate location of the narrative is actually the Canadian Rockies and their surrounding country, and one of the highlights of the film is stated to show an attempt to photograph a mighty avalanche of melting snow and ice at close quarters, as it crashes down the mountain-side, ripping trees from the earth as though they were match-sticks, and crushing rocks into powder.

The film depicts the adventures of a small party who are journeying through the Rockies. It is full of incident both grave and gay, and culminates in the pursuit and ultimate enforcement of vengeance upon "Silvertip," who very definitely proves himself to be the villain of the piece.

In the course of their journey the travellers encounter many of the wild creatures of this picturesque and little explored territory. The intimate studies of such varied species as woodland caribou, chipmunks, brown and black bears with their cubs, moose, wolves, marmots, horned owls, ground squirrels, mountain sheep, wild goats, the cougar, porcupine, golden eagle, and other varieties of bird, beast and fish in their native haunts, are a special feature of the production.

"Silvertip" was filmed by the brothers John and Steven Utterstrom, the elder of whom is resident in Seattle, while the younger had come across to America from his native Sweden to contest in the Olympic Games. The film has been arranged and edited by Fred Pullin, while the Canadian naturalist, Harper Cory, F.C.G.S., has provided a fascinating commentary.

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REVOLUTIONARY PLAN OF PRODUCTION

FOR P.D.C. MAJESTIC FILMS

Authorisation has just been given to a revolutionary plan of production, proposed by Phil Goldstone, producer of Majestic pictures, released over here by P.D.C.

It has long been Mr. Goldstone's contention that a series of productions should not be budgeted; that the story is the prime factor in every motion picture, and that the requirements of the story and nothing else—should be the determining factor in the cost of production.

In discussing the plan, Mr. Goldstone pointed out that it was a common fallacy to set a definite production cost for each of a series of productions. In his opinion, many stories might be produced as excellent pictures at a cost of no more than $75,000, while other stories require the expenditure of from two to five times that amount. He concludes that each picture should be budgeted according to its peculiar demand and box-office appeal.

This plan indicates widely fluctuating costs in future P.D.C. Majestic productions, but the generally enthusiastic reception of the first Majestic pictures warrant the additional cost anticipated.

"The Vampire Bat," with Lionel Atwill, Melvil Douglas, Fay Wray, George E. Stone, Robert Frazer, Maude Eburne, Dwight Frye, Lionel Belmore, and Wm. V. Mong has recently been completed by Majestic, and it is also announced that three new productions will go into work within the next two weeks. These are "Sing, You Sinner," an adaptation of the play by Wilson Collison, author of "Red Dust," "The Public Be Damned," and "The Woman in the Chair." Paul Lukas and Leila Hyams have been engaged for "Sing, You Sinner."

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"ALASKA BOUND"

Following the announcement that Slim Summerville and Zasu Pitts, the new Universal droll comedy team, are making "The Five Year Plan" for Universal, comes the news that their next will be "Alaska Bound," for which both H. M. Walker and Earle Snell, two of Universal's best writers, are preparing stories.

WARREN WIL
LORETTA YO

WALLACE FORD

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ENTRA

FIRST NATIONAL AND

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Vitaphone is the registered trade

LIAM

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NCE"

"Packed and jammed with all manner of thrills, bits of comedy and odds and ends of tragedy." LOS ANGELES HERALD.

TRADE SHOW

WED., FEB. 1, PRINCE EDWARD THEATRE, 8.45 p.m.

VITAPHONE PICTURE

Vit ne Corporation designating its products

Edward G. Robinson in SILVER DOLLAR, the F.N. picture which will be seen at the Empire early in February

Scenes from 20,000 YEARS IN SING SING, which has also been scheduled for an Empire premiere. Spencer Tracy is starred in this important film, which is based upon the autobiography of the Warden of the famous American penitentiary. Bette Davis heads the all star supporting cast whose acting is an outstanding feature of this First National offering

James Cagney is at the top of his form in HARD TO HANDLE, the first picture he has made since resuming relations with Warner. He plays the role of a hard-boiled Press agent, and his leading lady is Mary Brian.

Sir Gerald du Maurier and Gertrude Lawrence are co-featured in LORD CAMBER'S LADIES, the B.I.P. screen version of the H. A. Vachell novel, "The Case of Lady Camber." It will be the main attraction at a midnight matinee to be held at the Regal, on February 2 in aid of Charing Cross Hospital

Metro's New Co-starring Team

In THE SON-DAUGHTER which M-G-M Trade showed last week a new co-starring team is introduced to the screen in Helen Hayes and Ramon Novarro. The picture, which is a screen version of a successful Belasco play, is a distinct novelty in that all the characters are orientals, although for the most part the roles are taken by white artistes. Warner Oland, Lewis Stone, H. B. Warner and Ralph Morgan are in the supporting cast

"Cavalcade" Arrives Next Week

"This Brave and Beautiful Picture," as "Variety" describes CAVALCADE, is now on its way to this country on the "Bremen" in charge of Clayton Sheehan, the Fox Foreign Manager. CAVALCADE has taken New York by storm. Without exception, the reviewers are enthusiastic concerning this moving screen version of the Noel Coward play. The direction of Frank Lloyd and the acting of the cast are declared to be invariably brilliant

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Breach of Promise (Gaumont)—American.	62 min. (A)	Chester Morris, Mae Clarke.	Strong, sincere portrayals in a popular sex drama, put over with quiet efficiency.	**Good entertainment for the masses.**
Come on Tarzan (Gaumont)—American.	64 min. (U)	Ken Maynard, Merna Kennedy, Tarzan.	Inspiring outdoor drama, with hard riding, pleasing romance, and fascinating equine interest.	**Good popular Western.**
Crooked Circle, The (Gaumont)—American.	67 min. (U)	Ben Lyon, Zasu Pitts, James Gleason.	Lively, thrilling and amusing crook comedy drama, with an ingenious story. Good work by strong and versatile cast, and effective staging and treatment.	**Good average programme booking.**
Diggers (Universal)—Australian.	60 min. (U)	George Moon, Pat Hanna, Edward Warrington.	Australian wartime comedy, which introduces a bright team in Pat Hanna and George Moon. Story slight, and treatment episodic, but humour definitely popular.	**Useful comedy quota booking for populous areas.**
Man from Toronto, The (W. & F.)—British.	78 min. (U)	Jessie Matthews, Ian Hunter, Fred Kerr.	Delightful romantic comedy, cleverly adapted from the stage success. Excellent characterisation, refreshing atmosphere and clean humour.	**Excellent general booking.**
Parachute Jumper (Warner)—American.	75 min. (A)	Douglas Fairbanks, Jnr. Frank McHugh, Bette Davis.	Excellent team work, strong human interest, smart dialogue and good aerial thrills make this up-to-date racketeer drama capital entertainment.	**Very good popular booking.**
Right to Happiness, The (Wardour)—German.	83 min. (U)	Richard Tauber	Fine singing by famous tenor in a simple and rather drawn-out love story. Well characterised.	**Good booking on star's name and singing.**
Son Daughter, The (M-G-M)—American.	79 min. (A)	Helen Hayes, Ramon Novarro.	Colourful Chinese romance, with appealing sentiment and strong drama. Good performances by well-known players, competent direction and effective presentation.	**Very good programme booking with obvious exploitation angles.**
***Yes, Mr. Brown (W. & F.)—British.**	85 min. (A)	Jack Buchanan, Elsie Randolph, Margot Grahame.	Lively farcical comedy, with music, a trifle obvious in story values, but put over with bright, infectious enthusiasm by the versatile and popular star and good support.	**Very good star booking.**

* A British Picture

REVIEWS FOR SHOWMEN

The Son Daughter

M-G-M. American (A). Directed by Clarence Brown. Featuring Helen Hayes and Ramon Novarro. 7,128 *feet. Release date not fixed.*

A TENDER, colourful, Chinese romance, which brings to the screen a constellation of famous players, all of whom draw popular sentiment from the noble theme and invest its tragedy with conviction. Although the dialogue tends to impede the action, it has a rhythmic charm which is fascinating, and the ideals it expresses delicately flavour the static interludes. Very good programme booking, with strong exploitation values in its cast, and unusual atmosphere.

Story.—Lien Wha, daughter of Dr. Dong Tong, a Chinese patriot resident in San Francisco, falls in love with Tom Lee, a prince travelling incognito in order to escape from the powerful revolutionary element. Dong Tong agrees to their betrothal, but is forced to break his word and sell Lien Wha to the highest bidder, Jen Sha, to help the cause. Jen Sha, who is one of the secret leaders of the revolution, kills Dong Tong and robs him of the dowry after the marriage ceremony, but Tom Lee retrieves the money, at the cost of his life, and Lien Wha kills Jen Sha, thus proving that she has the courage of a son.

Acting.—Helen Hayes suggests both timidity and strength of character as Lien Wha, and is delightful during the romantic sequences. Ramon Novarro is good as Tom Lee, Lewis Stone acts with quiet dignity as Dong Tong, Warner Oland is excellent as the crafty Jen Sha, and H. B. Warner, Louise Closser Hale and Ralph Morgan complete the powerful cast.

Production.—The theme of this picture, a Chinese girl's noble and courageous efforts to take the place of a son, for whom her father had craved, is exploited with sensitive showmanship, and romance, tragedy and thrills fall logically in the development. Sympathy for the leading characters, who put purpose before personal happiness, is gained from the start, and held in a manner which compels feminine appeal, while Oriental cunning is responsible for grim tragedy, the balance between good and evil being cleverly preserved through clever characterisation. The dialogue is a trifle flowery, but it is colourful and flavours the popular sentiment. The picture lightly touches all tastes, and its strong cast assures some measure of box-office success.

Settings and Photography.—The Chinese quarter of San Francisco is depicted in good local colour, the interiors are decorative, while the strong situations carry grim realism. Lighting and photography are good.

Points of Appeal.—Colourful theme, appealing sentiment, strong romance, holding drama, powerful cast, and intriguing backgrounds.

The Man From Toronto

Local. British (U). Directed by Sinclair Hill. Featuring Jessie Matthews, Ian Hunter and Fred Kerr. 6,921 *feet. Released April* 19, 1933.

A SIMPLE, piquant, romantic comedy, adapted from the stage success, refreshingly English in its sentiments, mour, and picturesque countryside environment.

There are no fireworks, but the picture nevertheless holds audience and thoroughly entertains them through its clever characterisation—the types are excellent—its homely, shrewd directorial touches, fine photography, and delightful atmosphere.

The stars and the producer have done their work well, and result is a first-class film, one to appeal to the family and classes alike.

Story.—Leila Farrar, a sprightly young widow, is left half a million on condition that she marries Fergus Wimbush, Canadian nephew of the testator, whom she has never seen. He comes to London, and follows her to the country, where she has taken a cottage.

She masquerades as the maid in order to test his sincerity, but complications arise when he not unnaturally mistakes Mrs. Hubbard, the owner of the house, a fierce widow interested in restoring vast industries, for his partner in the legacy. However, all comes right in the end, and the disentanglement provides the ingenuous fun.

Acting.—Jessie Matthews is at times a little forced in her facetiousness as Leila, but she nevertheless gives a lively, engaging portrayal, and displays a captivating sense of comedy.

Ian Hunter is very good as the virile Wimbush, Fred Kerr is immense as the family lawyer, and Margaret Yarde is excellent as Mrs. Hubbard, while the rural and local types are finely suggested by a strong supporting cast.

Production.—All the essentials of good, clean, romantic comedy fare are here, and they are mixed with that practised skill which assures certain popular success. Sinclair Hill, the producer, has never used camera or players to better advantage, and the smooth co-ordination of good technique and team work certainly result in the goods being delivered.

The story does not avoid the obvious, but its development leads to new by-ways of comedy and romance, all of which have a charm, freshness and piquancy of their own. Spirited and essentially English, this light offering demands a place in every programme.

Settings and Photography.—The rural atmosphere is perfect in character and setting, village life in all its phases is faithfully depicted, a pageant scene has humour and furnishes a good ending, while the camera work not only does justice to the backgrounds but assures silky movement

Points of Appeal.—Refreshing story, appealing romance, bright clean humour, delightful atmosphere, strong cast, excellent characterisation and universal appeal

Yes, Mr. Brown

W. and F. British (A). Directed by Jack Buchanan. Featuring Jack Buchanan, Elsie Randolph and Margot Grahame. 8,572 *feet. Released April* 3, 1933.

FARCICAL comedy with music, elegantly presented and tuneful in its score. Although a trifle slow in action, the picture panders good humouredly to popular taste, and provides capital light diversion. A profitable booking through the untiring efforts and gay versatility of Jack Buchanan, whose wide popularity is of definite box-office value. Very good star booking.

Story.—Nicholas Baumann, manager of a Viennese branch of an American manufacturing concern, sets out to impress his employer, Mr. Brown, who is new to the city. He arranges a dinner party, but quarrels with his wife, Clary, over her dog, and she leaves their flat in a huff. He then induces his secretary, Anne Weber, to act in Clary's stead, and the complications, worked out in a night club, lead to good fun before Nicholas' explanations are accepted by Mr. Brown, and he earns a coveted partnership.

Acting.—Jack Buchanan tries his hand at straight comedy, singing, dancing and burlesque as the resourceful and indefatigable Baumann, and shows himself to be a master of every department. Elsie Randolph and Vera Pearce are attractive, and are well contrasted as Anne and Clary respectively, Vera Pearce is clever in a character role, and Huntley Power is adequate as Mr. Brown.

Production.—The evergreen but irresistibly piquant story is enlivened by bright, popular gags, which gain laughable freshness through the resourcefulness of the principal players and their spirited team work. There are moments when the pace is a trifle dilatory, but Jack Buchanan cleverly staves off any danger of tedium by inventing novel stunts which are deftly introduced at periods when fresh momentum is necessary. The score, too, is tuneful, and the interpolation of song and dance completes the entertainment and gives it the spirit of gaiety which should infect the average audience.

Settings and Photography.—The apartment scenes display elegant taste, the night club sequences are presented on a lavish scale, while a burlesque dance, featuring Jack Buchanan and Vera Pearce, is a veritable riot. Lighting and photography are very good.

Points of Appeal.—Popularity and versatility of the star, amusing story, laughable situations, good dancing, music and song, and bright technique.

The Crooked Circle

Gaumont. American (U). Directed by H. Bruce Humberstone. Featuring Ben Lyon, Zasu Pitts and James Gleason. 6,250 *feet. Release date not fixed.*

MYSTERY drama, with a very strong vein of popular comedy, revealing Zasu Pitts and James Gleason in their best form, which employs every known device to make the flesh creep and create thrills. The film has all that can be demanded of a good average programme feature.

Story.—A circle of mysterious crooks threaten the life of Col. Wolters, who has formed a band of amateur detectives to combat the evil. He goes to Melody Manor, his country mansion, guarded by friends, but in spite of all precautions his life is apparently taken. However, after much excitement, the crooks are captured, and Yoganda, an Indian secret service man, then reveals Col. Wolters fit and well, having put him in a trance to save his life.

Acting.—Zasu Pitts, as the housekeeper at Melody Manor, and James Gleason, as a policeman, take advantage of the comedy theme and ease the tension with their droll laughs. Ben Lyon and Irene Purcell take good care of the slight romantic interest, while excellent types are represented by the strong supporting cast, which includes Raymond Hatton, C. Henry Gordon, Roscoe Karns and Berton Churchill.

Production.—The story is grim and fantastic, but it works out with neat ingenuity and has the merit of both suspense and surprise. The audience is led entertainingly up the garden, and the lively journey is punctuated with good humour, which in turn gives lively contrast to the thrills. The players are all up to their work, and it is the enthusiasm which they put into their jobs, together with clever direction, which helps to make the picture so engrossingly entertaining.

Settings and Photography.—The main action takes place in Melody Manor, and the ingenious contraptions therein supply good atmosphere. Lighting and photography are most effective.

Points of Appeal.—Thrilling and amusing story, particularly strong and capable cast, clever direction, and good title.

Breach of Promise

Gaumont. American (A). Directed by Paul Stein. Featuring Chester Morris and Mae Clarke. 5,791 *feet. Release date not fixed.*

SEX drama, a highly coloured but human and popular story of a girl who sinks to perjury to escape from her drab surroundings, but makes full retribution. The rather indelicate theme is handled with restraint, and the drama's strength lies in the power and sincerity of the acting of the leading players, competent direction, and good staging. Good entertainment for the masses.

Story.—Hattie Pugmire, a country drudge, is tempted to escape from her drab surroundings by a friend, who has made good in a big city as a gold digger. She falls in love with James Pomeroy, a rising politician, and goes to him for protection when her hypocritical foster father, Joe Pugmire, throws her out. Pomeroy, however, thinks that she has deliberately compromised him, and in her anger she sues him for breach of promise. Her perjury wins her case, and ruins Pomeroy, but she eventually retracts and, at the cost of imprisonment, redeems his good name and wins his love.

Acting.—Mae Clarke is very good as the misunderstood Hattie, and is more than equal to emotional demands. Chester Morris contributes another of his strong vital studies as Pomeroy, and Elizabeth Petterson, Charles Middleton, Lucille La Verne and Theodore Von Eltz represent convincing types.

Production.—Although the story is not pretty, it represents a phase of life which has that sex interest which never fails to whet the palates of the masses. The conscience of the leading character provides some semblance of a moral, and the finer sentiments, made manifest in the ending, soften the theme and secure feminine appeal. Vital, alive and competently acted, the film contains most of the elements that register with unfailing effect in populous areas.

Settings and Photography.—The drabness of rural life is clearly illustrated, the atmosphere is convincing, the detail is painstaking, and lighting and photography are good.

Points of Appeal.—Strong theme, sex interest, popular sentiments, good acting by well-known players, good direction and staging.

Diggers

Universal. Australian (U). Directed by F. W. Thring. Featuring Pat Hanna, George Moon and Edward Warrington. 6,010 *feet. Release date not fixed.*

A WARTIME comedy, which in Pat Hanna and George Moon brings to the screen a comedy team of possibilities. The story is scrappy, but the gags and situations revive vivid war memories, the humour and sentiments of which are essentially popular.

Although cutting would improve the picture, it does, as it stands, represent a useful proposition for populous areas, at the same time furnishing the exhibitor with sound material for the discharging of his Quota obligations.

Story.—Chic and Joe, wartime comrades, meet at a reunion dinner, during which their minds travel back to less peaceful times. They recall their experiences behind the lines, and they are seen "lead swinging" in hospital, stealing a rum ration, being awarded for bravery, and taking part in many other escapades before their thoughts return to the celebrations.

Acting.—Pat Hanna and George Moon make an amusing pair as Chic and Joe, the lively diggers who have their counterpart in the English Tommy. Edward Warrington is equally good as the foil, and the other players help to build up atmosphere by suggesting all manner of wartime types.

Production.—Apart from a tendency to hang on to a situation after the laughter has died down, this episodic comedy narrative provides good fun which finds effective contrast in popular sentiment. The absence of a clear-cut story results in jerky continuity, but the motive, that of resuscitating the wartime spirit of good companionship, provides sufficient excuse for the presentation of the humorous interludes which helped to lessen the nervous tension of the typical Tommy. It is the sincerity and honesty of their depiction which gives the film some mass appeal.

Settings and Photography.—The reunion celebrations are accompanied by well-known melodies, the behind-the-line sequences are modest, but true in detail and atmosphere, while the lighting and photography are satisfactory.

Points of Appeal.—Amusing lifelike portrayals, popular comedy and sentiment, bright theme, and adequate staging and direction.

"Cavalcade" Arrives Next Week

"This Brave and Beautiful Picture," as "Variety" describes CAVALCADE, is now on its way to this country on the "Bremen" in charge of Clayton Sheehan, the Fox Foreign Manager. CAVALCADE has taken New York by storm. Without exception, the reviewers are enthusiastic concerning this moving screen version of the Noel Coward play. The direction of Frank Lloyd and the acting of the cast are declared to be invariably brilliant

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Breach of Promise Gaumont)—American.	62 min. (**A**)	Chester Morris, Mae Clarke.	Strong, sincere portrayals in a popular sex drama, put over with quiet efficiency	**Good entertainment for the masses.**
Come on Tarzan Gaumont)—American.	64 min. (**U**)	Ken Maynard, Merna Kennedy, Tarzan.	Inspiring outdoor drama, with hard riding, pleasing remance, and fascinating equine interest.	**Good popular Western.**
Crooked Circle, The Gaumont) American.	67 min. (**U**)	Ben Lyon, Zasu Pitts, James Gleason.	Lively, thrilling and amusing crook comedy drama, with an ingenious story. Good work by strong and versatile cast, and effective staging and treatment	**Good average programme booking.**
Diggers Universal) Australian.	60 min. (**U**)	George Moon, Pat Hanna, Edward Warrington	Australian wartime comedy, which introduces a bright team in Pat Hanna and George Moon. Story slight, and treatment episodic, but humour definitely popular.	**Useful comedy quota booking for populous areas.**
Man from Toronto, The W. & F.)—British.	78 min. (**U**)	Jessie Matthews, Ian Hunter, Fred Kerr.	Delightful romantic comedy, cleverly adapted from the stage success. Excellent characterisation, refreshing atmosphere and clean humour.	**Excellent general booking.**
Parachute Jumper Warner)—American.	75 min. (**A**)	Douglas Fairbanks, Jnr. Frank McHugh, Bette Davis.	Excellent team work, strong human interest, smart dialogue and good aerial thrills make this up-to-date racketeer drama capital entertainment.	**Very good popular booking.**
Right to Happiness, The Wardour)—German.	83 min. (**U**)	Richard Tauber	Fine singing by famous tenor in a simple and rather drawn-out love story. Well characterised.	**Good booking on star's name and singing.**
Son Daughter, The M-G-M)—American.	79 min. (**A**)	Helen Hayes, Ramon Novarro.	Colourful Chinese romance, with appealing sentiment and strong drama. Good performances by well-known players, competent direction and effective presentation.	**Very good programme booking with obvious exploitation angles.**
Yes, Mr. Brown W. & F.)—British.	85 min. (**A**)	Jack Buchanan, Elsie Randolph, Margot Grahame.	Lively farcical comedy, with music, a trifle obvious in story values, but put over with bright, infectious enthusiasm by the versatile and popular star and good support.	**Very good star booking.**

* A British Picture

REVIEWS FOR SHOWMEN

The Son Daughter

G-M. American (A). Directed by Clarence Brown. Featuring Helen Hayes and Ramon Novarro. 7,128 feet. Release date not fixed.

A TENDER, colourful, Chinese romance, which brings to the screen a constellation of famous players, all of whom draw popular sentiment from the noble theme and invest its tragedy with conviction. Although the dialogue tends to impede the action, it has a rhythmic charm which is fascinating, and the ideals it expresses delicately flavour the static interludes. Very good programme booking, with strong exploitation values in its cast, and unusual atmosphere.

Story.—Lien Wha, daughter of Dr. Dong Tong, a Chinese patriot resident in San Francisco, falls in love with Tom Lee, a prince travelling incognito in order to escape from the powerful revolutionary element. Dong Tong agrees to their betrothal, but is forced to break his word and sell Lien Wha to the highest bidder, Jen Sha, to help the cause. Jen Sha, who is one of the secret leaders of the revolution, kills Dong Tong and robs him of the dowry after the marriage ceremony, but Tom Lee retrieves the money, at the cost of his life, and Lien Wha kills Jen Sha, thus proving that she has the courage of a son.

Acting.—Helen Hayes suggests both timidity and strength character as Lien Wha, and is delightful during the romantic sequences. Ramon Novarro is good as Tom Lee, Lewis Stone acts with quiet dignity as Dong Tong, Warner Oland is excellent as the crafty Jen Sha, and H. B. Warner, Louise Closser Hale and Ralph Morgan complete the powerful cast.

Production.—The theme of this picture, a Chinese girl's noble and courageous efforts to take the place of a son, for whom her father had craved, is exploited with sensitive showmanship, and romance, tragedy and thrills fall logically the development. Sympathy for the leading characters, who put purpose before personal happiness, is gained from the start, and held in a manner which compels feminine appeal, while Oriental cunning is responsible for grim tragedy, the balance between good and evil being cleverly preserved through clever characterisation. The dialogue is trifle flowery, but it is colourful and flavours the popular sentiment. The picture lightly touches all tastes, and its strong cast assures some measure of box-office success.

Settings and Photography.—The Chinese quarter of San Francisco is depicted in good local colour, the interiors are decorative, while the strong situations carry grim realism. Lighting and photography are good.

Points of Appeal.—Colourful theme, appealing sentiment, strong romance, holding drama, powerful cast, and intriguing backgrounds.

The Man From Toronto

al. British (U). Directed by Sinclair Hill. Featuring ie Matthews, Ian Hunter and Fred Kerr. 6,921 feet. Released April 19, 1933.

A SIMPLE, piquant, romantic comedy, adapted from the stage success, refreshingly English in its sentiments, humour, and picturesque countryside environment.

There are no fireworks, but the picture nevertheless holds audience and thoroughly entertains them through its clever characterisation—the types are excellent—its homely, shrewd directorial touches, fine photography, and delightful atmosphere.

The stars and the producer have done their work well, and result is a first-class film, one to appeal to the family and masses alike.

Story.—Leila Farrar, a sprightly young widow, is left a million on condition that she marries Fergus Wimbush, Canadian nephew of the testator, whom she has never seen. comes to London, and follows her to the country, where has taken a cottage.

She masquerades as the maid in order to test his sincerity. Complications arise when he not unnaturally mistakes Mrs. Hubbard, the owner of the house, a fierce widow interested in restoring vast industries, for his partner in the legacy. However, all comes right in the end, and the disentanglement provides the ingenuous fun.

Acting.—Jessie Matthews is at times a little forced in her vivaciousness as Leila, but she nevertheless gives a lively, engaging portrayal, and displays a captivating sense of comedy.

Ian Hunter is very good as the virile Wimbush, Fred Kerr immense as the family lawyer, and Margaret Yarde is excellent as Mrs. Hubbard, while the rural and local types finely suggested by a strong supporting cast.

Production.—All the essentials of good, clean, romantic comedy fare are here, and they are mixed with that practised skill which assures certain popular success. Sinclair Hill, the producer, has never used camera or players to better advantage, and the smooth co-ordination of good technique and team work certainly result in the goods being delivered. The story does not avoid the obvious, but its development leads to new by ways of comedy and romance, all of which have a charm, freshness and piquancy of their own. Spirited and essentially English, this light offering demands a place in every programme.

Settings and Photography.—The rural atmosphere is perfect in character and setting, village life in all its phases is faithfully depicted, a pageant scene has humour and furnishes a good ending, while the camera work not only does justice to the backgrounds but assures silky movement

Points of Appeal.—Refreshing story, appealing romance, bright clean humour, delightful atmosphere, strong cast, excellent characterisation and universal appeal

Yes, Mr. Brown

W. and F. British (A). Directed by Jack Buchanan. Featuring Jack Buchanan, Elsie Randolph and Margot Grahame. 8,572 *feet. Released April* 3, 1933.

FARCICAL comedy with music, elegantly presented and tuneful in its score. Although a trifle slow in action, the picture panders good humouredly to popular taste, and provides capital light diversion. A profitable booking through the untiring efforts and gay versatility of Jack Buchanan, whose wide popularity is of definite box-office value. Very good star booking.

Story.—Nicholas Baumann, manager of a Viennese branch of an American manufacturing concern, sets out to impress his employer, Mr. Brown, who is new to the city. He arranges a dinner party, but quarrels with his wife, Clary, over her dog, and she leaves their flat in a huff. He then induces his secretary, Anne Weber, to act in Clary's stead, and the complications, worked out in a night club, lead to good fun before Nicholas' explanations are accepted by Mr. Brown, and he earns a coveted partnership.

Acting.—Jack Buchanan tries his hand at straight comedy, singing, dancing and burlesque as the resourceful and indefatigable Baumann, and shows himself to be a master of every department. Elsie Randolph and Vera Pearce are attractive, and are well contrasted as Anne and Clary respectively, Vera Pearce is clever in a character role, and Huntley Power is adequate as Mr. Brown.

Production.—The evergreen but irresistibly piquant story is enlivened by bright, popular gags, which gain laughable freshness through the resourcefulness of the principal players and their spirited team work. There are moments when the pace is a trifle dilatory, but Jack Buchanan cleverly staves off any danger of tedium by inventing novel stunts which are deftly introduced at periods when fresh momentum is necessary. The score, too, is tuneful, and the interpolation of song and dance completes the entertainment and gives it the spirit of gaiety which should infect the average audience.

Settings and Photography.—The apartment scenes display elegant taste, the night club sequences are presented on a lavish scale, while a burlesque dance, featuring Jack Buchanan and Vera Pearce, is a veritable riot. Lighting and photography are very good.

Points of Appeal.—Popularity and versatility of the star, amusing story, laughable situations, good dancing, music and song, and bright technique.

The Crooked Circle

Gaumont. American (U). Directed by H. Bruce Humberstone. Featuring Ben Lyon, Zasu Pitts and James Gleason. 6,250 *feet. Release date not fixed.*

MYSTERY drama, with a very strong vein of popular comedy, revealing Zasu Pitts and James Gleason in their best form, which employs every known device to make the flesh creep and create thrills. The film has all that can be demanded of a good average programme feature.

Story.—A circle of mysterious crooks threaten the life of Col. Wolters, who has formed a band of amateur detectives to combat the evil. He goes to Melody Manor, his country mansion, guarded by friends, but in spite of all precautions his life is apparently taken. However, after much excitement, the crooks are captured, and Yoganda, an Indian secret service man, then reveals Col. Wolters fit and well, having put him in a trance to save his life.

Acting.—Zasu Pitts, as the housekeeper at Melody Manor, and James Gleason, as a policeman, take advantage of the comedy theme and ease the tension with their droll laughs. Ben Lyon and Irene Purcell take good care of the slight romantic interest, while excellent types are represented by the strong supporting cast, which includes Raymond Hatton, C. Henry Gordon, Roscoe Karns and Berton Churchill.

Production.—The story is grim and fantastic, but it works out with neat ingenuity and has the merit of both suspense and surprise. The audience is led entertainingly up the garden, and the lively journey is punctuated with good humour, which in turn gives lively contrast to the thrills. The players are all up to their work, and it is the enthusiasm which they put into their jobs, together with clever direction, which helps to make the picture so engrossingly entertaining.

Settings and Photography. The main action takes place in Melody Manor, and the ingenious contraptions therein supply good atmosphere. Lighting and photography are most effective.

Points of Appeal.—Thrilling and amusing story, particularly strong and capable cast, clever direction, and good title.

Breach of Promise

Gaumont. American (A). Directed by Paul Stein. Featuring Chester Morris and Mae Clarke. 5,791 *feet. Release date not fixed.*

SEX drama, a highly coloured but human and popular story of a girl who sinks to perjury to escape from her drab surroundings, but makes full retribution. The rather indelicate theme is handled with restraint, and the drama's strength lies in the power and sincerity of the acting of the leading players, competent direction, and good staging. Good entertainment for the masses.

Story.—Hattie Pugmire, a country drudge, is tempted to escape from her drab surroundings by a friend, who has made good in a big city as a gold digger. She falls in love with James Pomeroy, a rising politician, and goes to him for protection when her hypocritical foster father, Joe Pugmire, throws her out. Pomeroy, however, thinks that she has deliberately compromised him, and in her anger she sues him for breach of promise. Her perjury wins her case, and ruins Pomeroy, but she eventually retracts and, at the cost of imprisonment, redeems his good name and wins his love.

Acting.—Mae Clarke is very good as the misunderstood Hattie, and is more than equal to emotional demands. Chester Morris contributes another of his strong vital studies as Pomeroy, and Elizabeth Petterson, Charles Middleton, Lucille La Verne and Theodore Von Eltz represent convincing types.

Production.—Although the story is not pretty, it represents a phase of life which has that sex interest which never fails to whet the palates of the masses. The conscience of the leading character provides some semblance of a moral, and the finer sentiments, made manifest in the ending, soften the theme and secure feminine appeal. Vital, alive and competently acted, the film contains most of the elements that register with unfailing effect in populous areas.

Settings and Photography.—The drabness of rural life is clearly illustrated, the atmosphere is convincing, the detail is painstaking, and lighting and photography are good.

Points of Appeal.—Strong theme, sex interest, popular sentiments, good acting by well-known players, good direction and staging.

Diggers

Universal. Australian (U). Directed by F. W. Thring. Featuring Pat Hanna, George Moon and Edward Warrington. 6,020 *feet. Release date not fixed.*

A WARTIME comedy, which in Pat Hanna and George Moon brings to the screen a comedy team of possibilities. The story is scrappy, but the gags and situations revive vivid war memories, the humour and sentiments of which are essentially popular.

Although cutting would improve the picture, it does, as it stands, represent a useful proposition for populous areas, at the same time furnishing the exhibitor with sound material for the discharging of his Quota obligations.

Story.—Chic and Joe, wartime comrades, meet at a reunion dinner, during which their minds travel back to less peaceful times. They recall their experiences behind the lines, and they are seen "lead swinging" in hospital, stealing a rum ration, being awarded for bravery, and taking part in many other escapades before their thoughts return to the celebrations.

Acting. Pat Hanna and George Moon make an amusing pair as Chic and Joe, the lively diggers who have their counterpart in the English Tommy. Edward Warrington is equally good as the foil, and the other players help to build up atmosphere by suggesting all manner of wartime types.

Production.—Apart from a tendency to hang on to a situation after the laughter has died down, this episodic comedy narrative provides good fun which finds effective contrast in popular sentiment. The absence of a clear-cut story results in jerky continuity, but the motive, that of resuscitating the wartime spirit of good companionship, provides sufficient excuse for the presentation of the humorous interludes which helped to lessen the nervous tension of the typical Tommy. It is the sincerity and honesty of their depiction which gives the film some mass appeal.

Settings and Photography.—The reunion celebrations are accompanied by well-known melodies, the behind-the-line sequences are modest, but true in detail and atmosphere, while the lighting and photography are satisfactory.

Points of Appeal.—Amusing lifelike portrayals, popular comedy and sentiment, bright theme, and adequate staging and direction.

Parachute Jumper

Warner. American (A). Directed by Alfred E. Green. Featuring Douglas Fairbanks, Jnr., Bette Davis and Frank McHugh. 6,540 *feet. Release date not fixed.*

BREEZY, up-to-the-minute entertainment, a racketeer drama of a new type, something snappy, thrilling, human and exciting. Douglas Fairbanks, Jnr., and Frank McHugh make an excellent team, and they are supported in their good work by competent players, a rousing story, and excellent staging, which includes hair-raising aerial stunts. Very good popular booking.

Story.—Bill and Toodles, two ex-members of the U.S. Marines Flying Corps, find it difficult to get a job. Bill meets Alabama, a stenographer, also out of a job, and the three share lodgings.

Bill eventually earns a little money giving exhibition parachute leaps, and acquires a chauffeur's uniform, which gets him a job with the amorous mistress of Weber, a racketeer. Bill's coolness in a compromising situation wins the admiration of Weber, who engages him and Toodles to pilot his liquor-running 'plane across the border.

When they discover that they are carrying dope, however, they save themselves from serious consequences by cleverly ditching Weber. They then find themselves back where they started, without jobs, but Toodles returns to the Marines, while Bill feels that he can make good with Alabama by his side.

Acting.—Douglas Fairbanks, Jnr., acts with easy, engaging virility as Bill, Frank McHugh's humour enables him to make an excellent foil as Toodles, Bette Davis is attractive and true to type as Alabama, and Leo Carrillo is well cast as Weber.

Production.—The story breaks new ground and treads the human path on its way to exciting and thrilling aerial stunts. The comradeship which exists between the leading characters leads to lively and homely domesticity, while snappy dialogue effectively turns the daring dramatic situations.

Every phase of entertainment is covered at a brisk pace. and the picture, in its entirety, hands out liberal fare, seasoned to the tastes of all classes.

Settings and Photography.—The interiors are well contrasted, the parachuting is thrilling, while the aerial encounters are staged with exciting realism. Lighting and photography are excellent

Points of Appeal.—Strong, human and exciting story, popular love interest, good team work, fine aerial thrills, and excellent atmosphere.

Come On Tarzan

Gaumont. American (U). Directed by Alan James. Featuring Ken Maynard, Merna Kennedy and Tarzan. 5,726 *feet. Release date not fixed.*

SPACIOUS, outdoor drama, with a strong and fascinating equine interest, good thrills, hard riding, pleasing love element, and particularly good natural backgrounds. Everything is patterned according to popular taste, and the complete entertainment offers refreshing supporting fare for all types of houses.

Story.—Ken Benson, manager of the Flying A Ranch, is outraged by the methods employed by rustlers to trap and kill wild horses for the value of their hides, and determines to put a stop to their activities. His open warfare with Steve Fraser, head of the gang, is made difficult by cantankerous Pat Riley, the new girl owner of the ranch, but, with the help of Tarzan, the intelligent leader of the horses, he brings the crooks to justice, and wins Pat's love and admiration.

Acting.—Ken Maynard plays the hero in right royal fashion, and displays admirable skill and horsemanship. Merna Kennedy is an attractive and talented Pat, Niles Welsh makes a good villain, and Tarzan is an intelligent equine star. The rest of the types are drawn with conviction.

Production.—Here is Western entertainment of proven appeal, put over with conviction, snap and spectacle. All the popular elements figure into a robust design, with a particularly good equine interest to give colour, while brisk pace and good thrills supply the narrative with necessary impetus.

Settings and Photography.—The outdoor scenes have breadth and scope, the herding of wild horses furnishes exhilarating thrills, and the fights and exhibitions of horsemanship are timed to a second. Lighting and photography are very good.

Points of Appeal.—Good story, animal interest, inspiring backgrounds, thrills, hard riding and romance.

The Right to Happiness

Wardour (Reichsliga Prod.). German (U). Directed by Georg Jacoby. Featuring Richard Tauber. 7,580 *feet. Release date not fixed.*

THE famous tenor is in fine vocal form in this picture and is given full opportunity to exploit his talent. This assures a welcome to the film from his numerous admirers all over the country.

The story is simple, but effectively directed, although it errs on the long side. There is a pleasing child interest.

Story.—Richard Hoffman, famous tenor, falls for Lilly, who is engaged to a penniless composer and conductor, Irvine Richter. She decides to go to America with Richard for his money, though still loving Irvine.

Richard helps Irvine to get his songs published, and also appoints him to conduct his farewell opera in Berlin, "Tosca." On the night of the performance Lilly confesses her plans to Irvine, and then decides she cannot go through with them. When Richard arrives she tells him the truth.

In a strange mood Richard sings his part and goes home dejected. There, Escha, a woman who has made friends with his little daughter, tells him she loves him, and they sail to America together.

Acting.—Richard Tauber has a bluff *bonhomie* which carries him through his part, but it is, of course, his voice which is of paramount importance.

A very good character study is given by Szoke Szakall as his manager, while both Lien Deyers as Escha and Alice Treff as Lilly are excellent.

Minor rôles are very well filled.

Production.—Jacoby takes a long time coming to the point of the story, and he ends it very abruptly, but the interspersed melodies and clever detail work keep the interest sustained.

The music is tuneful, and the final song in Tosca, "E Lucevan e Stelle," is extremely well rendered.

The dialogue is in German and is rendered intelligible to English audiences by brief sub-titles, but, generally speaking, the action is clear enough without them.

Settings and Photography.—Well-set apartment and stage interiors, with city exteriors. Good camera work and lighting.

Points of Appeal.—Strong star appeal to music lovers; pleasant romance.

SHORTS OF THE WEEK REVIEWED

FIRST NATIONAL

DANGEROUS OCCUPATIONS. American (U). 922 *feet. Release date not fixed.*—This interest short shows the every-day risks taken by parachutists, bridge builders, New York window cleaners, and firemen. Good fill-up for the average hall.

A WHALE OF A YARN. American (U). 758 *feet. Release date not fixed.*—Photographed in Alaskan waters, this short depicts the bird life, a seal colony, fox farm, and the harpooning of a whale provides a thrill. Interesting fill-up for most halls.

TROUBLE INDEMNITY. American (U). 1,537 *feet. Release date not fixed.*—A fairly amusing domestic comedy which centres around the unsuccessful efforts of a henpecked husband to get involved in an accident after being sold an accident insurance policy. Average short offering.

AFRICA SPEAKS—ENGLISH. American (U). 936 *feet. Release date not fixed.*—Amusing crosstalk between a ventriloquist and his dummy, who take the rôles of aviators forced down in Africa among cannibals. Fair programme fill-up.

GAUMONT

THE GAME OF LOVE. American (U). Sing-Song Series. One reel. Release date not fixed.—A novelty singing short, which revives popular songs and presents them in an entertaining manner, which invites the co-operation of the audience.

IDEAL

HOLLYWOOD RUNAROUND. American (U). Featuring Monty Collins. 1,709 *feet. Release date not fixed.*—A Hollywood burlesque, kept alive by popular slapstick, well put over.

THEY'RE OFF. British (U). Featuring Flanagan and Allen. Two reels. Release date not fixed.—The well-known crosstalk music hall comedians are presented in an amusing trifle which enables them to gag in that inimitable manner which has brought them popular success. Safe comedy bet.

M-G-M

THEIR FIRST MISTAKE. American (U). Featuring Laurel and Hardy. 1,884 *feet. Release date not fixed.*—Bright comedy, dealing with a married man who adopts a baby to keep the affections of his wife, only to find that she has walked out on him, leaving him to carry it. The comedy situations are handled with good effect by the famous and eminently popular laughmakers.

RADIO

VENICE VAMP. American (U). Æsop Cartoon. One reel. Release date not fixed.—A bright, tuneful cartoon, with a colourful Venetian theme.

PARLOUR, BEDROOM AND WRATH. American (U). Featuring Edgar Kennedy. Two reels. Release date not fixed.—Domestic comedy, a breezy piece of popular slapstick, riotously put over.

WILD GOOSE CHASE. American (U). 582 *feet. Released February* 27, 1933.—Lively Æsop cartoon with a legendary theme. Good fill-up.

SHAMPOO THE MAGICIAN. American (U). Featuring Rosco Ates and Hugh Herbert. 1,584 *feet. Released March* 6, 1933.—Clever, knockabout comedy played in a colourful Eastern café. The stars are in good form and score innumerable laughs.

U.A. (COLUMBIA)

PROSPERITY BLUES. American (U). Krazy Kat Cartoon. 549 *feet. Release date not fixed.*—A topical Krazy Kat cartoon, a lively antidote to depression. Capital short.

SCREEN SNAPSHOTS. No. 30. *American (U).* 826 *feet. Release date not fixed.*—Pets of famous stars form the subject of this short, which is fraught with popular interest.

UNIVERSAL

STRANGE AS IT SEEMS. No. 24. *American (U). One reel. Release date not fixed.*—Strange facts, superbly illustrated in natural colour and accompanied by good commentary, make this a capital short.

THE STREET SINGER. American (U). Featuring Arthur Tracy. One reel. Release date not fixed.—A comedy which furnishes an excellent vehicle for the tuneful, sentimental crooning of the popular broadcaster. Good fill-up.

STRANGE AS IT SEEMS. No. 25. *American (U). One reel. Release date not fixed.*—Further facts of compelling interest are featured in this short, which is presented with sound showmanship.

STRANGE SEA SHELLS. Australian (U). One reel. Release date not fixed.—Clever Nature film, distinguished by excellent photography and good commentary.

CATS AND DOGS (Pooch the Pup Cartoon). American (U). 639 *feet. Immediate release.*—Comedy cartoon depicting the baseball game between the Wild Cats and the Hot Dogs. Good draughtsmanship and fresh gags make it a useful fill-up.

HUNTING TROUBLE. American (U). Featuring Louise Fazenda. 1,816 *feet. Released July* 10, 1933.—This domestic comedy centres around a wife's surprise present for her jealous husband. Good knockabout comedy booking.

THREE IN ONE WEEK

W. & F.'s Attractive Trade Shows

ANOTHER ALDWYCH FARCE

ON three evenings next week W. and F. will Trade show new British and Dominions productions, particulars of which are advertised in this issue. The pictures are quite dissimilar, one being a comedy, the second an aviation story, the third a drama. Each is said to be of considerable box-office value.

"Just My Luck," the first of the series, is a screen adaptation of the Aldwych farce, "Fifty-Fifty," Ben Travers being responsible not only for the adaptation but also the sparkling dialogue. The nature of the story affords Ralph Lynn characteristic screen material, and the outdoor locations, particularly the racecourse scenes, extend the interest far beyond the possibilities of the stage.

For half his natural span the screen Ralph has been a music teacher with whom fate has dealt unkindly, a fact largely due to his diffidence. and a disinclination to assert himself. From being a kind of football of Chance, he suddenly blossoms out as a self-assertive gentleman, with a whole and hearty belief in himself, a change due to a chance meeting with a prosperous man of such a type.

The self-retiring, modestly-garbed music teacher, in adorning himself as a pushful. energetic, well-dressed business man. changes his outlook on life and rushes onward to success and trouble. The part is one that admirably fits the actor, and Ralph Lynn's interpretation of the character is excellent. Winifred Shotter shows great advance as a screen actress, and others who have a share in a bright and merry picture are Davy Burnaby, Robertson Hare and Vera Pearce.

An Aviation Story

The second picture is "King's Cup," Sir Alan Cobham's aviation story. Dorothy Bouchier and Harry Milton are the featured players, and act capably in a production that redounds to the credit of Herbert Wilcox. In the story a flying instructor falls in love with his pupil, of whom the head of the flying club is also enamoured. Mischance temporarily robs the instructor of his nerve, and his rival seizes the opportunity to reduce him to ground engineer and also deprive him of the opportunity to fly in the competition for the King's Cup.

Then the girl takes a hand in the game. Having induced a member of the club to lend her a 'plane to enable her to enter the contest, she induces the chief to arrange her test for a pilot's certificate. Having agreed, he learns that she intends taking his rival as observer. In revenge he makes the passing-out test as severe as he possibly can. The ground staff are alarmed when he early signals for a "loop," and are aghast that he should demand a "spin" before the machine had gained sufficient altitude. Out of these dangers the girl triumphantly emerges, and the audience will thrill at the magnificent flying.

Flying Thrills

The charm of the picture, however, lies in the wonderfully managed representation of the race. The girl pilots one machine and the rejected lover another. She is forced to land at Brooklands, starts again, and not only overtakes the leader, but from Bristol, down to the coast, up Southampton Water, and home to Hendon contests the distance neck to neck. As an aviation spectacle, with a thrill of expectancy and an intense interest in what is actually a magnificent exhibition, no praise is too high for the skill of the photographer in the third machine, nor for the ability with which it was flown. "King's Cup," W. and F. claim, should be a real winner.

"The Little Damozel," also directed by Herbert Wilcox, goes from the brightness and levity of a night club, via a deceitful marriage, to drama. Anna Neagle and James Rennie are the leading players, Athole Stewart and Alfred Drayton being also in the cast. This picture will be screened on Friday, February 3, at the Prince Edward Theatre.

Exhibitors are asked to pay particular attention to the release dates, as follow: "Just My Luck," May 22; "The Little Damozel," May 29; "King's Cup," June 12.

Lupe Velez and Victor McLaglen in HOT PEPPER, which is shortly to be Trade shown by Fox

BEHIND THE SCENES

"THE ONE GIRL" REHEARSALS

IF there is anything new to be presented in a magazine film, Pathe are quick to discover it, and the shots in the current issue of the Pathétone Weekly of the rehearsals for "The One Girl" in full swing, a brand-new musical show, ably illustrate this.

To film Denis Noble declaiming his love for "the one girl" to rows of unresponsive stalls, clad in a gent's natty lounge suit, accompanied by an agile chorus of young men in every known variety of plus fours, is certainly to find a novel angle, while a scene between Arthur Riscoe and Lupino Lane, complete with a bottle and two glases, is even funnier; and a glimpse of other actors resting off stage proves that the cameramen did not confine their attention solely to the footlights.

FOX STUDIOS BUSY

BRITISH STARS IN NEW PICTURES

HEATHER ANGEL, the English actress, has been assigned the leading feminine role in "House of Refuge" opposite Alexander Kirkland. Alfred Santell will dir[illegible] for Fox.

Elissa Landi has been engaged by Jesse L. Lasky, independent producer for Fox, to play the heroine in "Warrior's Husband." Ernest Truex will play the male lead and Walter Lang will direct.

"Pleasure Cruise," Austin Allen's London stage success, is due to go into production soon at the Fox studios. Herbert Mundin and Frank Atkinson, the English comedians, will be teamed in the comedy rôles. Genevieve Tobin, Roland Young, and Norman Foster are also in the cast.

A Doctor's Choice

"Road to Heaven," a picture concerning a young doctor, whose surgeon father wants his son to forsake the wealth and leisure of a Society doctor's practice and devote himself to the nobler but less materially rewarded efforts of the profession, has gone into production.

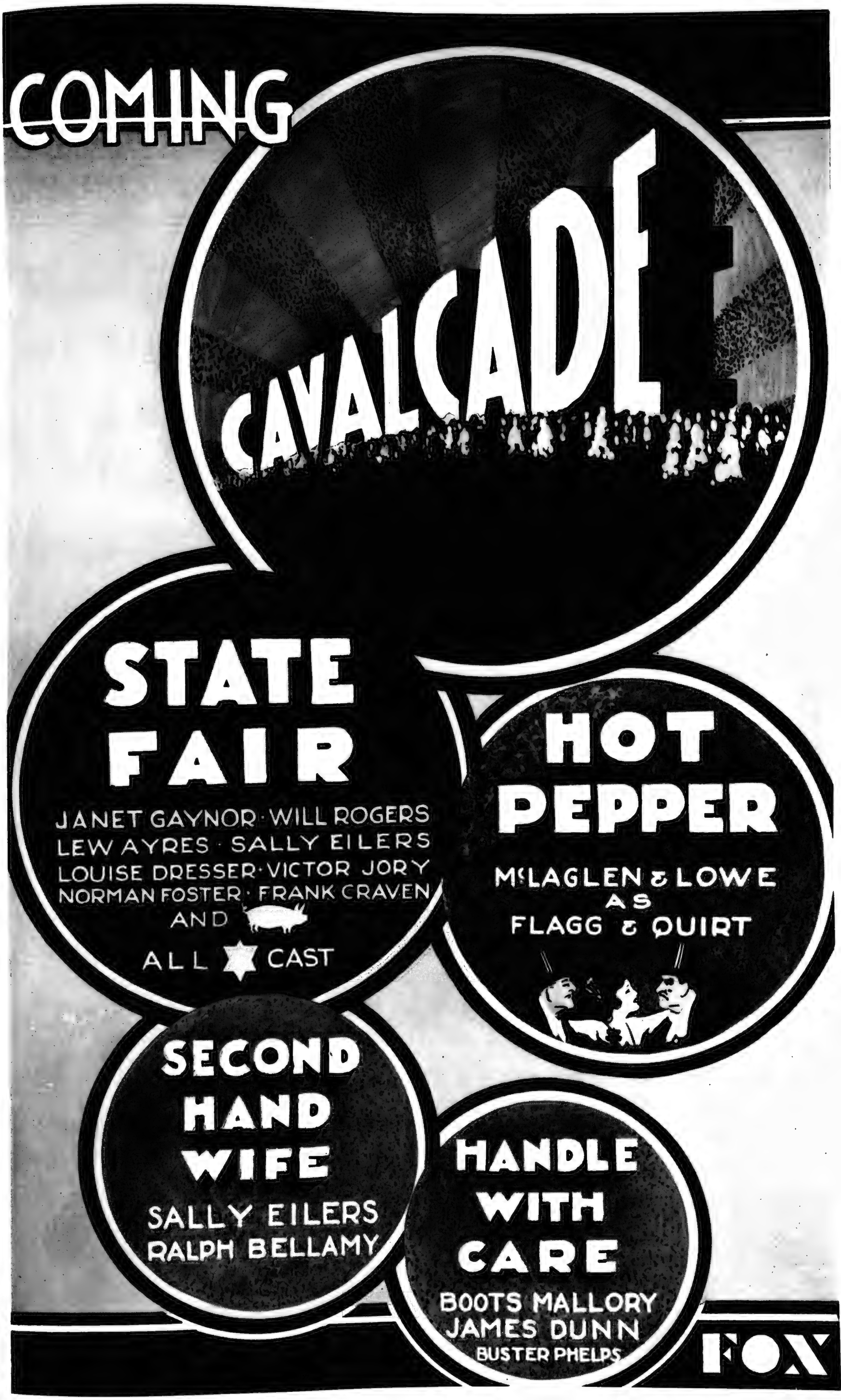
Ralph Morgan will be the doctor father, Alexander Kirkland his son, Boots Mallory the girl, and Irene Ware a Continental adventuress.

John Francis Dillon will direct.

"Broadway Bad," with Joan Blondell, Ginger Rogers, Ricardo Cortez and others, is completed. The action centres about a girl who makes the world pay for its injustices to her.

U.A.'s NEW LEEDS OFFICES

After many years at the corner of The Headrow, Leeds, the headquarters of the Yorkshire branch of United Artists has been transferred to capacious premises at Lillie's Chambers, 39, Albion Street, Leeds. Edgar Isaacs is manager of the branch.



COMING

CAVALCADE

STATE FAIR

JANET GAYNOR · WILL ROGERS
LEW AYRES · SALLY EILERS
LOUISE DRESSER · VICTOR JORY
NORMAN FOSTER · FRANK CRAVEN
AND 🐖
ALL ★ CAST

HOT PEPPER

McLAGLEN & LOWE
AS
FLAGG & QUIRT

SECOND HAND WIFE

SALLY EILERS
RALPH BELLAMY

HANDLE WITH CARE

BOOTS MALLORY
JAMES DUNN
BUSTER PHELPS

FOX

G

CARL LAEMMLE'S 27th ANNIVERSARY CELEBRATION 27

TWO GRAND AND
OF FAST AND

UNIVERSAL DE-LUXE

FRIDAY, JAN. 27, PRINCE ED

THEY JUST HAD TO GET MARRIED

With the team of teams.

SLIM
SUMMERVILLE
ZASU PITTS

SPEAKING THEIR THOUGHTS!
(It's a Riot!)

With
the MADCAP
FIFI D'ORSAY
ROLAND YOUNG
C. AUBREY SMITH
VEREE TEASDALE

JOIN THE REST OF THE TRADE IN CELEBRATING

GLORIOUS HOURS FURIOUS FUN!!

TRADE SHOW

WARD THEATRE, W., at 3 p.m.

CARL LAEMMLE'S 27th ANNIVERSARY CELEBRATION 27th

Tom MIX

ROUGH-RIDING ROMEO

The famous star's most rollicking, rip-roaring and breezy production of his 370 knockout Films.

With the
GORGEOUS
NEW STAR
RUTH HALL
and
WILLIAM DESMOND

CARL LAEMMLE'S 27TH ANNIVERSARY!

3 BRILLIANT FEATURES!

"The CHANGING YEAR"

A British Instructional Film.

Directed by
MARY FIELD.

Romance in Rural England!—and the Majestic March of the Seasons! The Unquenchable Love of Youth, and the Wild Life of the English Countryside!

"A SYMPHONY of the SEA"

A British Instructional Film.

(Approved by the Admiralty.)

Directed by
GEOFFREY BARKAS.

The Sea in many moods! The sea-going folk in many aspects! The Spirit of the Sea-Shanty in a Symphony of Scene and Sound! Life aboard a Windjammer, the Romance of Deep Sea Fishing, and the thrills of gunnery practice in the Royal Navy!

"KING'S ENGLISH"

A British Instructional Film.
Made in conjunction with the B.B.C.

Directed by
MARY FIELD.

People listen to the same radio, read the same newspapers, and all understand what they hear and read—but how differently they translate those same words into speech!

LONDON TRADE SHOW
PHOENIX THEATRE

3 p.m. **Friday, Jan. 27th**

Released by PATHE

CO-OPERATIVE BUYING

CRITICISM AT SHEFFIELD

REGALIA FOR BRANCH CHAIRMAN

THE presentation of a handsome gold and enamel medallion, to be worn by chairmen of the branch was made at the Annual Meeting of the Sheffield branch C.E.A., held at the Grand Hotel on Wednesday, January 16.

It was the gift of the present chairman, Claude Barker, who told the meeting that when he first became a member he decided if ever it fell to his lot to be president of the branch, he would provide a badge and ribbon as a memento of his year's office.

He had hoped that evening, he said, to hand it over to his successor, but he had been prevailed upon to accept the office for another year, which, if he must be honest, was not what he hoped or wished for.

Proposing a vote of thanks to Mr. Barker for his handsome gift, Isy Graham said it was a happy thought on his part to provide such a gift, as this would add dignity to the association.

A. R. FAVELL, in seconding, said Mr. Barker was very diffident about making the gift, and talked it over with him.

They had prevailed on Randolph E. Richards, the C.E.A. president, to make the investiture at the Annual Dinner.

Co-operative Booking

A. R. FAVELL gave a report dealing with the co-operative booking of films, which was followed by a somewhat acrimonious discussion.

F. MACDONALD said they might commence with the co-operative buying of carbons, mirrors, etc. Having gained experience, they might then pass on to the bigger question of films, about which there were many divergent views.

Not a C.E.A. Matter

NATHAN BLASKEY said the association was created for the benefit of the members. That being so, it should pay the initial costs of any scheme advantageous to the members. He maintained that Mr. Metcalfe's scheme would benefit largely the smaller exhibitor.

J. GIBSON (Rotherham) felt they were out of order in discussing the scheme, for they had a resolution on the book to have nothing to do with co-operative film-booking schemes.

NATHAN BLASKEY declared that members who believed otherwise had a right to consideration. There was nothing on the minutes about Mr. Metcalf's scheme, and they were entitled to a discussion.

WILFRED BRYAN said they must recognise that anything that was considered to be for the good of the members should be fairly and impartially considered. He himself was not in favour of the scheme, but that did not mean those who were should be debarred of some assistance from the association.

BERT MILLER said the circuits were not opposed, but did not wish the money they subscribed used for schemes that were not part of the association's work.

After some further discussion, the CHAIRMAN said the matter had now been ventilated and it was now for members to make their own decision about signing the form.

Gavazzi King's Death

At the outset the chairman referred to the death of W. Gavazzi King, to whose work he paid high tribute, describing him as "a wonderful man and the best leader and secretary it was possible for any organisation to have."

A Successful Year

The SECRETARY, in his report of the year's work, reviewed the principal events, mentioning the Watch Committee's prohibition of children under 16 where "A" films were screened, and its subsequent withdrawal, Sunday opening and other important local matters.

ISY GRAHAM, in moving adoption of reports, said the branch could congratulate itself on a very successful year. He congratulated Arnold R. Favell on his work.

Balance on Right Side

The balance-sheet showed a surplus of £15 0s. 11d. on the year and a total credit balance of £407 0s. 3d., including investments.

Officers Re-elected

No change was made in the officials of the branch offices being re-elected as follow:—President, Claude Barker; vice-president, Sydney Kirkham; hon. treasurer, F. Macdonald; secretary, Arnold R. Favell; delegates to General Council, Claude Barker and A. R. Favell; delegate, General Purposes Committee, A. R. Favell; trustees, Isy Graham, W. T. Gent and Sydney Kirkham.

The following were elected to represent the branch on the Sheffield Kinema Benevolent Fund Committee, Isy Graham, Sydney Kirkham, W. T. Gent, Claude Barker, F. Macdonald, Wilfred Bryan and Harry Bramwell.

The committee was elected as follow:—J. Gibson (Rotherham), Nathan Blaskey, E. Shepherd, A. R. Walker, H. Bramwell, Wilfred Bryan, H. Popplewell, Bert Miller, W. B. Gibson, W. T. Gent and J. H. Newton.

It was decided to invite Gaumont-British and A.B.C. to nominate members on the Emergency Committee.

W. T. Gent's Illness

It was reported that W. T. Gent was now recovering from his illness, and it was decided to write him expressing the hope that he would soon be able to resume his usual activities.

C. Barker and Sydney Kirkham who have been re-elected chairman and vice-chairman at Sheffield

Firemen in Theatres

A long discussion took place as to where a fireman should be stationed and the additional duties he might perform. This was inaugurated by NATHAN BLASKEY, who said that according to a letter he had received from the Town Clerk the assistant operator could not act as fireman.

SYDNEY KIRKHAM said that when the deputation saw the Watch Committee a few weeks ago one of the concessions granted was that the position of the fireman should be in or near the enclosure, and there was no objection to the second operator acting in that capacity. Probably the reason that this change did not appear on new licences was that licences were ready before the interview took place.

A Definition Wanted

BERT MILLER asked for a definition of what was meant by near the enclosure. The operating box in some kinemas was, he said, in the roof, and in those cases, he took it, a man in the body of the hall could not be regarded as near.

MR. KIRKHAM said obviously a hall with a box in the roof could not use a man in the body of the hall.

ISY GRAHAM said every exhibitor was anxious to do everything to prevent fire, and suggested that both the chief and second operator should qualify to act as firemen by having the necessary training.

A. R. FAVELL said the Watch Committee would not accept the chief operator as fireman.

General Council Business

Giving a report of the meeting of the General Council, A. R. FAVELL stressed the need of a new booking contract. He also pointed out that the Entertainment Tax levy which was compulsory was not being paid with the rapidity expected. Mr. Favell made another appeal with regard to the sending in of comparative returns.

Dealing with the signing of petitions, Mr. Favell said he had already visited a number of Sheffield kinemas to encourage managers to get as many signatures as possible. He suggested that district committees should be appointed for each district and the outlying townships.

Several questions were asked on the report.

BERT MILLER said the big circuits were putting their whole weight into the effort and had already paid the levy for all their halls. They were also encouraging their managers to get the maximum signatures.

ISY GRAHAM said the delay in sending in comparative returns was worse than it was last year. It was a disgrace to exhibitors.

It was decided to call an early meeting of the Emergency Committee to deal with matters arising out of the tax campaign.

Trade Press Tribute

ISY GRAHAM said he would like to propose the thanks of the meeting to the Trade Press representatives. Those gentlemen kept Sheffield doings more to the front than many other districts, and always showed the utmost discretion when necessary. Other members concurred, and the resolution was carried.

SYDNEY KIRKHAM also took exception to the frequent changes in the size of the C.E.A. film report, which made it difficult for filing. He urged that a standard size should be decided upon.

Delegates were requested to bring the matter up at the next meeting of the General Council.

A New Contract

H. POPPLEWELL asked if the branches would have an opportunity of discussing any new form of contract before it was agreed.

The CHAIRMAN said there would, but he was afraid it would not be just yet.

New Transport Co.

It was announced that a new film road transport company had been formed, in which Donald Craig, a well-known Sheffield movie man, was interested.

Arthur W. Kelly, president of U.A., visits the B. & D. studios with Murray Silverstone of U.A., and Hubert T. Marsh of B. & D. Sydney Howard, Winifred Shotter and Jack Raymond, stars and director of NIGHT OF THE GARTER were also present

N.A.T.E. Hint on S.O.

PORTSMOUTH AND THE POLL

FINANCES OF THE CAMPAIGN

THE progress of events in connection with the Portsmouth Sunday opening campaign was reported upon at a special meeting of local exhibitors, over which Coun. F. J. Spickernell presided, on January 18.

At the outset reference was made to the death of Gavazzi King, who was described by the chairman as a man of great heart, with a great love of humanity and a generous soul. To know Gavazzi King, he said, was to love him.

The members stood in silent respect to the memory of the deceased, and a wreath was sent from the branch at the funeral.

N.A.T.E. Negotiations

The secretary (A. Daniels) reported that he had received a further letter from T. O'Brien, the general secretary of the N.A.T.E., with reference to the questionnaire the N.A.T.E. had sent to exhibitors asking for recognition of their right to organise and represent employees in the kinema Industry and intimating that their intervention in the Sunday opening campaign would depend upon the answer. Replying to a letter which had been sent him from the branch, T. O'Brien admitted that the results of the negotiations with the branch on the same issue three years ago were satisfactory, but he still suggested that the exhibitors should complete the questionnaire, so as to raise no doubt as to their *bona fides*.

It was pointed out, however, that this was not a matter on which the branch could instruct exhibitors, and eventually a reply drafted by the secretary was approved, in which it was stated: "You already know the general feelings of exhibitors here from your personal interviews, and we have no power to interfere with the internal management of any hall. I can only reiterate that the general feeling of the members is not antagonistic towards the staffs or your Association."

Sunday Opening Campaign

Considerable discussion took place on the report of the special committee dealing with the organisation of the Sunday opening campaign. It was stated that hundreds of people were already signing the membership forms of the Sunday Films Association, of which the Rev. E. Bruce Cornford, vicar of St. Matthew's, Southsea, has become the president, and the hope was expressed that Mr. Cornford would be one of the speakers for the Association at the public meeting, which is to be held at the Portsmouth Guildhall this afternoon (January 26) at three o'clock.

It was also reported that trailers had been prepared calling attention to this meeting, and it was decided to arrange for further trailers of a snappy character urging voters to go to the poll. The appointment of J. S. Richardson as secretary and agent in connection with the campaign was approved.

Cars Wanted

The question of securing as much assistance as possible on the day of the poll was raised, and the secretary was instructed to communicate with the Sussex and Hants and Isle of Wight branches with a view to the loan of as many cars as possible. The co-operation of other exhibitors in the district in this direction would also be appreciated.

With regard to the financial aspect of the campaign, it was pointed out that this would largely depend on the character of the opposition, but it was agreed that the fairest basis of meeting the expenditure would be in proportion to the money-holding capacity of each hall, and not on the grading.

Whatever may be the decision of the public meeting this afternoon, both the exhibitors and the opposition are ready with their demand for a poll. Another special meeting of the branch has been called at the secretary's office at 5 p.m. to-day (January 26), immediately following the town's meeting.

It is hoped to arrange for the poll to take place on February 17.

DILATORY BRISTOL EXHIBITORS

PATRONS SET EXAMPLE IN TAX FIGHT ENTHUSIASM

THE difficulties encountered by the local anti-tax campaign were referred to at last week's meeting of the Bristol branch. It was reported that of 102 kinemas in the area, 39 had not sent in returns, and 35 others had not paid the levy.

On the other hand, GEORGE REES, the convener for the area, said he had already visited 50 theatres in the territory, and he found the reaction to the campaign and the signatures of the public far beyond his expectation. He was particularly gratified by the response from the better-class people, who were anxious to sign the petition.

If the response from other areas was anything like what it was in the West, then the Committee would obtain many more signatures than they had anticipated.

F. G. W. CHAMBERLAIN said that the General Council was pleased with the progress of the campaign.

Two Seats for One

A member brought a complaint against another member who controls two suburban kinemas, and who, it was stated, was offering by means of a coupon in a football club programme, and by tickets distributed amongst tradesmen, to give to their customers two seats for the price of one upon presentation of one of the coupons at the box office.

The meeting expressed disapproval of the scheme, and three members were appointed as a deputation to interview the exhibitor and try to persuade him to discontinue the offer.

The CHAIRMAN (A. B. Atkinson) referred to the death of Gavazzi King, and the members passed a vote of condolence, standing in silence.

The Secretary Resigns

At the annual meeting, which followed, the SECRETARY (F. A. Webber) announced that he wished to resign the office, which he had held for about twelve years. It was agreed to postpone the election of a new Secretary until the next meeting.

A vote of thanks for his services, coupled with the good wishes of the branch, was passed to Mr. Webber.

Successes of the Year

In his review the CHAIRMAN referred to 1932 as one of the most important years in the history of the branch.

They had been successful in getting the licensing magistrates to regrade certain "A" films and permit them to be exhibited as "U" films. He thought that Bristol was the only place in the country where such an agreement was in force.

The branch representation on the Bristol Children's Cinema Council had done a lot of good, the removal of restrictions imposed by the Dorset County Council and the Bridgwater justices, regarding children and "A" films was also a matter for congratulation.

Suggestions made for the appointment of a branch service operator, and for instructional classes at the Merchant Venturers' Technical College had not been supported and had been abandoned.

Increased Membership

The membership at 102 had shown a net increase of five. The financial statement showed subscriptions to be £243 8s. 4d., and expenditure £191 3s. 1d. The balance of £52 5s. 3d., together with £98 0s. 9d. brought forward, gave them a balance in hand of £150 6s. The branch Benevolent Fund had a balance in hand of £6 2s. 7d.

Office Bearers

The following officers were elected:—Chairman, A. B. Atkinson; Vice-Chairman, F. G. W. Chamberlain; Treasurer, Harry Tomkins; Committee, Messrs. George Allen, G. H. Blackburn, W. S. Chamberlain, V. E. Cox, Oliver J. Pugsley and H. F. Wren.

Delegates to the General Council, the Chairman and George Rees. The meeting decided that the second delegate should attend Council meetings only when, in the opinion of the first delegate, the business on the agenda warranted the attendance of two delegates.

TEMPORARY GUARDIANS

The Southampton magistrates are greatly perturbed about the practice that has developed lately whereby youngsters wait outside a picture house until they find an adult who is willing to become a sort of guardian within the meaning of the Act when "A" films are being shown.

They think that steps ought to be taken to prevent this "importuning of adults," and they have called the attention of the licensing committee to the matter.

SUNDAY OPENING FIGHT

DEVON & CORNWALL IN AWKWARD POSITION

EXCELLENT PROGRESS OF TAX CAMPAIGN

A SERIES of subjects of live topical interest was discussed by the Devon and Cornwall Branch of the C.E.A. on January 17. Of the new co-operative booking scheme the CHAIRMAN (Major A. O. Ellis) held that there has been a considerable change of opinion among the bigger of the independent exhibitors since F.I.C.O.S. was before the Association, and that they are taking a keen interest in the new scheme and will be found supporting it.

Maj. A. O. ELLIS

In regard to Sunday opening, there is a possibility of an application being made both at Torquay and Paignton, A.B.C., who have a kinema at Torquay, being especially keen on the subject.

It was reported that the entertainments tax petition is being extensively signed in Plymouth and Cornwall, and fresh impetus was given to the campaign by the appointment of a sub-convener for each of the Parliamentary constituencies in the two counties. Exhibitors who have not responded to appeals to send in their returns of the operation of the Entertainments Tax are to be gingered up.

The Booking Scheme

Dealing with the co-operative booking scheme, the CHAIRMAN said exhibitors who were interested should complete and return the forms which had been sent to them as quickly as possible. There was, he said, no cut-and-dried scheme behind the circular, but a plan would be hammered out by members who signified their intention of participating in it.

When about fifteen months ago the F.I.C.O.S. scheme was put before the branches a large number of small exhibitors were willing to join, though the bigger people stood out. They would find that this time a large proportion of the bigger people would, at all events, take an interest in the scheme at the onset. There had been significant changes of attitude.

If the returns were encouraging each branch would be able to have its own meeting to discuss the scheme, and then there would be a mass meeting in London of all those interested. The difficulties in the business were so great to-day that anything that held out any hope of some alleviation of excessive rentals would be welcome.

The Chairman made it clear that the Association is not sponsoring any scheme. The General Council was simply issuing the circulars, collating the forms, and, if the returns warranted it, bringing members together. They would then leave members to provide their own organisation and work out their scheme.

W. BAYLEY (Exmouth): I take it if you get thirty members and they appoint a chairman and secretary the C.E.A. will cease to function in this scheme?

The CHAIRMAN: Quite. The C.E.A. has no power to function beyond the point I have explained. The supporters of the scheme must form their own organisation.

Tax Campaign Progress

Reporting on the Entertainments Tax campaign, the SECRETARY (C. Halderson Rundle) reported that branch conveners would be responsible for the local campaign with men conveners for each Parliamentary constituency, who would ensure that each kinema shows the trailers, works for the petition, arrange deputations to the local M.P., and present the petition and the case for tax reduction.

H. WATKINS said people were queueing up to sign the petition at his theatre, and H. HARCOURT said so far 1,433 had signed the petition at the Tivoli, Devonport, and he believed other houses were doing well.

Sub-conveners were appointed, and it was decided that the Secretary should write to members who had not yet sent in returns to do so as soon as possible, while the Chairman undertook to see certain exhibitors. It was also decided to call the attention of those exhibitors who had not paid the levy to the fact that it is compulsory, asking them to pay.

Sunday Opening

On the subject of Sunday opening, the CHAIRMAN pointed out that two months ago the Branch resolved that it was not in favour of Sunday opening. In regard to the position of the officers, he was asked to convene a meeting at Torquay to consider the matter, and his reply was that the suggested meeting should be convened by somebody else who was not an officer of the branch. He intimated, however, that he would have pleasure in attending such a meeting as a private exhibitor.

An A.B.C. supervisor had 'phoned him, but he was away in London. On his return the A.B.C. manager told him that none of the other kinemas had said anything about the matter. On one of the latter being approached, he said he would put the question before his board, and then he would attend armed with instructions any meeting called. Beyond that nothing had been done.

The position in Devon towns was going to be difficult. First exhibitors had to apply to local councils, who then reported to the county council, and, finally, it came back to the magistrates under a system of delegated powers. Candidly, he did not think Paignton had any chance of obtaining Sunday opening. Torquay might have a chance, if the exhibitors asked simply for opening during the three summer months. If they asked for opening all the year round he was very doubtful about their getting it.

Tribute to Gavazzi King

The SECRETARY reported the receipt of a letter from Mr. Gavazzi King, whose death had occurred since it was written. It contained his agreement with the suggestion of the branch that an index should be attached to each film report.

The CHAIRMAN commented that it was a very sad coincidence to have had such a kindly personal letter from so old a colleague as Mr. King, and the announcement of his death at the same meeting. As an officer he did great work, and he had also been a wonderfully loyal worker for the Association from outside. The Association had suffered a very severe loss, and one which would be felt particularly by the older members throughout the country.

Tributes to the late Mr. King were paid by W. BAYLEY, who said he had known Mr. King for 12 or 14 years, and regarded his death as a personal loss.

H. HARCOURT recalled that Mr. King was largely instrumental in laying the foundation of their own branch.

The members stood in silent tribute to the memory of Mr. King.

The Vice-Presidency

Letters were read from Manchester and Birmingham asking for support for John Harrison and S. K. Lewis respectively for the Vice-Presidency of the Association.

The CHAIRMAN said the majority of the members of the Association were independent exhibitors whose struggle for existence against the big circuits was getting more severe every year. Mr. Harrison was connected with the big Moorhouse circuit, and, in his (the Chairman's) opinion, the power of the circuits in the Association was sufficient at the present time. Branches would, therefore, be wise to elect an independent exhibitor to the Vice-Presidency. In the interests of the independents it was quite time they had a little change at the head office, and Mr. Lewis would be one of those to bring it along.

The choice was left to individual members.

Annual Meeting

Presenting the annual report the SECRETARY said the membership was now 84, an increase of three. The financial position was eminently satisfactory, the year having finished with a healthy surplus of £85 13s. The total balance of the branch is £379 8s. 2d.

The reduction of film rentals by 6 or 8 per cent. was referred to in the report, which stated that if ordinary film rentals had come down 6 or 8 per cent. it should naturally follow that a reduction to 20 per cent. from 25 per cent. should operate in the case of the small exhibitor, and steps be taken to secure it.

It was mentioned by the CHAIRMAN that the General Council would cordially welcome an invitation to the South-West, possibly to Torquay, in May.

Major A. O. Ellis was re-elected Chairman, and in returning thanks he said the work was intensely interesting, and hoped he had been of some assistance to members from time to time. If there was any friction between them and any London house he was at their service when he went to town.

W. PICKLES (Liskeard) was reappointed Vice-Chairman and C. H. Rundle Secretary and Treasurer.

On the proposition of H. WATKINS (St. Austell), seconded by R. E. EADY, the remuneration of the Secretary was increased to 50 guineas a year, and it was decided that Mr. Rundle should be empowered, if and when it was necessary in the interests of the branch, to travel to London at the cost of the branch.

The ballot for two delegates resulted in Major A. O. Ellis and H. Harcourt being appointed.

The Plymouth members, the officers, and W. Bayley and W. Farrant Gilley (Torquay) were elected as the executive committee of the branch.

STAR AT TORQUAY

Adrianne Allen, the well-known film actress, and the wife of Mr. Raymond Massey, the film actor and director, is staying at Torquay with Mrs. Thomas Hoyle, proprietress of the Palace Theatre, Plymouth, in order to recuperate after an attack of influenza. Miss Allen attended the first performance at the Palace Theatre on Monday night, January 16.

STUART M. JOHNSTON

who has taken over the position of recorder sales manager for RCA

LEICESTER TO OPEN CAMPAIGN FOR S.O.

In Face of Council's Opposition

THE Leicester Sunday opening campaign was discussed at the local branch meeting last week, when it was pointed out that although the branch committee had held one meeting, no definite plan had been decided upon.

Mr. LEE said it was a pity they had not more members at the meeting, as they could not, in his opinion, leave the matter as it was at present, and a great deal of preparation would have to be done.

Mr. Oswin and Mr. Fisher were both under the impression that a great deal of harm had been done by too much publicity in the local papers.

The Public Right

Mr. LEE said they were not asking for kinemas to be opened on Sunday, but for the right to go to the public and see if there was a demand for Sunday opening.

Mr. HICKSON remarked that after opening for six months they would be very pleased they had done so.

Mr. LEE said that they should, as a body, take steps to ensure that the public be given a voice in this matter.

Mr. LEE said that in West Bromwich they had had petition forms printed, and in the mornings usherettes were employed as canvassers, and they were getting them to cover the whole district by house-to-house canvassing. The same could be well worked in Leicester.

Mr. BAUM proposed that the Sunday Opening Committee be instructed to proceed, and this was agreed to.

Tax Campaign

It was stated that there were still some members who had not yet sent in their comparative statement forms, and also some who had not yet paid the levy. Mr. Lee suggested a personal letter being sent to all who had not yet complied, and Mr. Oswin asked if those concerned were having the use of trailers.

Branch Officers Re-elected

It was proposed and unanimously agreed that all the nominations passed at the last meeting should be accepted. Therefore, G. H. Scarborough will again occupy the position of chairman; G. Baum, vice-chairman; R. W. Marshbanks, treasurer. The delegate for the branch will be Mr. Scarborough. Trustees elected were Messrs. Scarborough, Baum, Marshbanks and Oswin. Standing Committee: Messrs. Scarborough, Baum, Marshbanks, Hickson, Swannick, Coun. Smith, and Mr. Hainge. C. F. Bailey, secretary.

The Vice-President

Correspondence from Cardiff, Manchester and Birmingham Branches regarding nominations for Vice-President was read. In the absence of Mr. Scarborough, the members thought it advisable to send in their nomination, and it was proposed by Mr. Oswin that the name of S. K. Lewis should be put forward as Vice-President, and this was seconded by Mr. Lee.

Frank Vosper and Carol Goodner in STRANGE EVIDENCE, a London film production to be Trade shown next Friday by Paramount

S. MIDLANDS NEED GREATER SUPPORT

BRANCH HANDICAPPED BY POOR ATTENDANCE

EIGHT members out of a total of 91 attended the Annual General Meeting of the Southern Midlands Branch last Wednesday. Those present included faces that one is accustomed to see at every meeting of the branch, and it was little wonder that the question of how to encourage a bigger attendance was among the matters brought up during the discussion.

E. J. CARPENTER, the Secretary, stated that he had used every method he could think of, but still without success. He said that the branch had even gone to the exhibitors in an effort to arouse their interest, by holding a monthly meeting at Northampton, and even then there were members actually at Northampton who failed to put in an appearance.

Six Shillings an Inch!

The members, added Mr. Carpenter, seemed to show very little enthusiasm for the branch except when they wanted something out of it—and then they were quick enough to make themselves heard. Northampton exhibitors, for instance, were complaining of the advertisement rates in their local paper, whose charge was 6s. an inch, and asked the Executive to do something about it for them.

As a result, he had communicated with the General Secretary, who had written the editor of the paper, asking him to see a deputation, but the reply was received that a deputation could do no good, as the exhibitors were receiving as favoured treatment as anybody.

No Co-operation

The only other weapon, the Secretary concluded, was an organised boycott by the local exhibitors. They, however, were not sufficiently of a mind to agree on any such action, and would consequently have to go on carrying the burden.

Naturally, the Executive will be blamed for this lack of success, though the individual members are not prepared to make any effort on their own behalf.

Eighty-one Absentees

Telegrams of regret for absence were received from Southan Morris (the retiring Chairman), who is ill, and C. C. Day, another stalwart, who was kept away by unavoidable circumstances, but there was no word from any of the remaining 81 absentees!

Point was given to the remark of W. F. J. HEWITT (Hon. Treasurer), when the election of officers was in hand, that he would like them to elect another Treasurer, if only because it would mean the attendance of one more member at their monthly meetings.

A Successful Year

In his report, the SECRETARY said the branch could record a successful year, in which it had been able to help members in several ways. He referred sympathetically to the loss they had sustained in the death of "Bill" Blake, and also said their delegates were to be congratulated at the regularity of their attendance at the Council meetings.

Mr. Hewitt's report showed that the financial result was not as good as that of the previous year, though there was a credit balance of £92 16s. 3d. The current account at the bank stood at £88 14s. 8d., and the deposit account at £430 10s. 11d.

New Chairman

R. Chetham, Vice-Chairman, was elected Chairman in place of W. Southan Morris; L. Salmons, of Newport Pagnell, was elected Vice-Chairman; and other officers were re-elected. Mr. Southan Morris was nominated as Trustee in place of W. N. Blake.

Trailers Getting Results

Discussing the Entertainments Tax trailers, Mr. CARPENTER said they were bringing excellent results, and the only drawback was that theatres were not being issued sufficient forms. The public was eagerly taking and filling in the forms, and this he attributed to the trailers themselves, which were a real spicy item in the programme.

The Trade, he thought, owed a big debt of gratitude to Gaumont-British for making the films, which for the first time showed the true value of their screens to the exhibitors.

Levy Must Be Paid

Mr. HEWITT said that, as far as the attitude of the exhibitors was concerned, he thought that in many cases the public was taking a greater interest than they were, and an even greater response could be obtained if the exhibitors would only put greater enthusiasm into the campaign.

Going on to speak of the campaign generally, he said that exhibitors were damning their every chance of success by failing to send in their returns as requested. At present the returns generally were very unsatisfactory.

Many members of this branch, Mr. Hewitt said, had not yet paid the levy. He wished it to be emphasised that the levy was recoverable from members, who were in duty bound to pay it.

Vice-Presidency Nominees

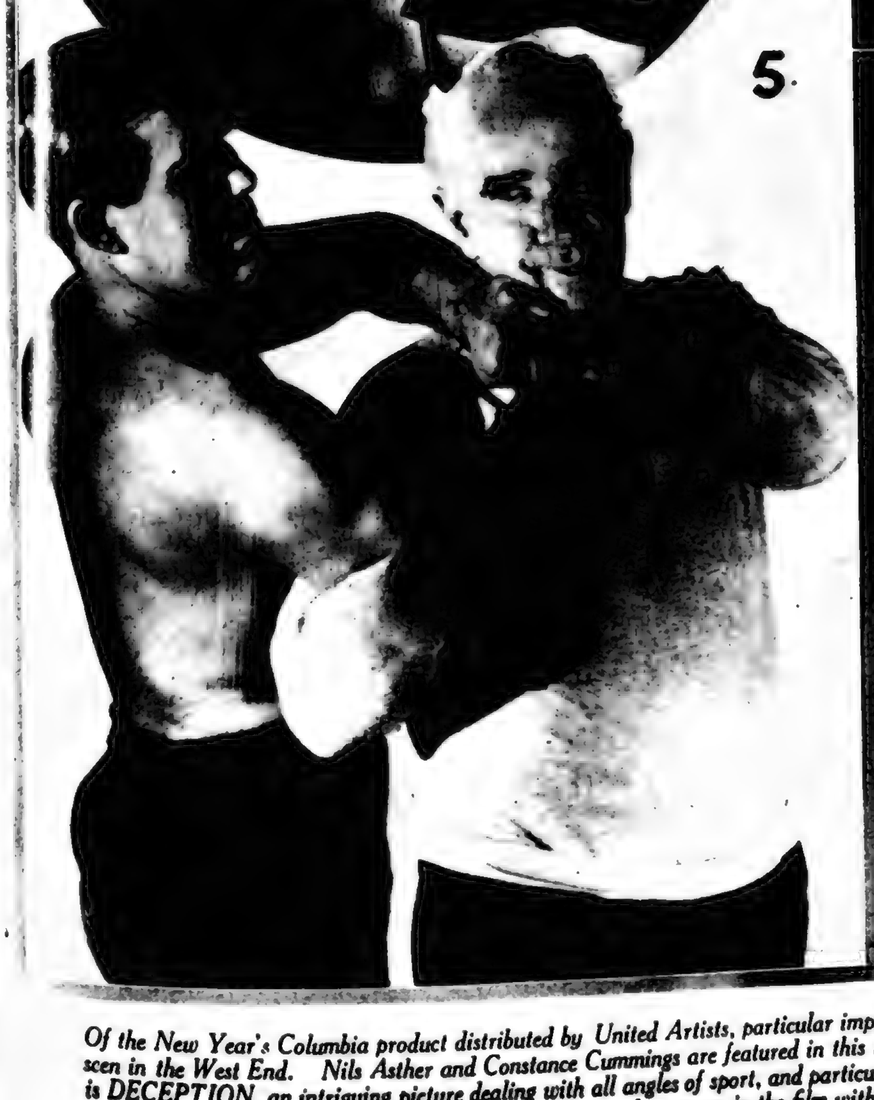
After discussion on the merits of the two candidates for the vice-presidency, the members present decided to support John Harrison.

Note the Date

Discussion on the proposal to hold a branch dinner was deferred till the next meeting, which will be held at Broadmead House on Wednesday, February 15, at 2.30 p.m.

Southern Midlands members—note that date!

Columbia's Box-Office Product



Of the New Year's Columbia product distributed by United Artists, particular importance is attached to THE BITTER TEA OF GENERAL YEN which will shortly be seen in the West End. Nils Asther and Constance Cummings are featured in this timely film of modern China, which was directed by Frank Capra. Another topical offering is DECEPTION, an intriguing picture dealing with all angles of sport, and particularly wrestling. Nat Pendleton, the American champion, upon whose own experiences the picture is based, appears in the film with Leo Carrillo, Hans Steinke and Frank Sheridan

DOMINION THEATRE'S BIGGEST SHOWMAN'S SUCCESS

"Brilliant."—*THE TIMES.*

"Tremendously interesting. Brimful of incident and interest."
MORNING POST.

"It will be popular."—*DAILY SKETCH.*

"Moves at a spurt from title to fade-out."—*DAILY EXPRESS.*

"Taut entertainment. Columbia at the best. Excellent."
THE OBSERVER.

"Lee Tracy makes a great impression."—*SUNDAY PICTORIAL.*

COLUMBIA PICTURES *presents*

INVISIBLE POWER

LEE TRACY &
CONSTANCE CUMMINGS

STORY BY MAXWELL ANDERSON
SCREEN PLAY BY JO SWERLING
Directed by JAMES CRUZE

UNITED ARTISTS

COLUMBIA PICTURES Presents

with

CAROLE LOMBARD

and

PAT O'BRIEN

DISTRIBUTED BY UNITED ARTISTS

Story by Ethel Hill

SCREEN PLAY BY **ROBERT RISKIN**

DIRECTED BY **EDDIE BUZZELL**

THE PRESS SAY:—

POPULAR ENTERTAINMENT.

"Excellent all-round portrayal, backed by delicate direction. Entertainment of popular pattern."
To-day's Cinema

PICTURE WITH DEFINITE APPEAL.

"Strong emotional drama. Pat O'Brien gives masterly performance. Carole Lombard excellent. A picture that should be popular for its sheer human note. Pat O'Brien gives one of the best performances."
Daily Film Renter

"A well-made picture." *The Era*

"Human story put over with strong effect by the fine characterisation of a good cast . . . entertainment which is as vital as it is varied."
Kinematograph Weekly

COLUMBIA PICTURES

COLUMBIA'S LATEST

ADOLPHE MENJOU

in

"The Night Club Lady"

Menjou in a great mystery drama

Cast includes

Skeets Gallagher, Greta Granstedt,
Mayo Methot, Niles Welch, etc.

CAROLE LOMBARD

in

"NO MORE ORCHIDS"

Dazzling story of Heiress who
forsook all for Love

Cast includes

Walter Connolly	Lyle Talbot
C. Aubrey Smith	Jameson Thomas

RICHARD CROMWELL

in

"THAT'S MY BOY"

A Sports and Mother Love Story

Cast includes

Dorothy Jordan, Mae Marsh,
Lucien Littlefield, Douglas Haig, etc.

"The Blonde Captive"

10,000 Mile Expedition
to find the Cave Man

Northern Australian Expedition's
Fascinating Story

Press Verdicts :—

"THE NIGHT CLUB LADY"

"A thrilling and entertaining picture."
Daily Mirror.

"Menjou brings out the full theatrical value of its strong situations."
The Times.

"The latest Spine Chiller. Adolphe Menjou in one of his slick performances. This film has a kick in it that won't fail to set the old spine doing a shimmy."
Evening News.

* * *

"NO MORE ORCHIDS"

"Story tinselled with excellent dialogue."
Daily Express.

"A drama of paternal sacrifice. Elegant Carole Lombard—smart dialogue."
News-Chronicle.

"There is an attractive glitter about this film."
The Times.

"First class entertainment. Seldom have I seen a more enjoyable film. The dialogue is so snappy that you hear it pop."
Sunday Referee.

"I gladly present a bouquet for this magnificent entertainment."
Newcastle Sunday Sun.

* * *

"THAT'S MY BOY"

"Booking for the masses. Strong performance of Richard Cromwell in lead, touching interludes of maternal devotion, and restrained emotionalism."
Daily Film Renter.

"Astute direction scores in its shrewd bid for popular approval. Sensitive portrayal, excellent technical qualities. Reliable entertainment of purely popular pattern. Extremely well put over. Richard Cromwell is an excellent choice."
To-day's Cinema.

"Exhilarating football drama, one with a strong human interest and excellent atmosphere. The theme is sound, and around it revolves good drama, pleasing maternal sentiment and a popular love interest. Very good general booking."
Kinematograph Weekly.

* * *

"THE BLONDE CAPTIVE"

"Extraordinarily interesting."
Daily Sketch.

"A picture of quite unusual quality and enterprise. Pictures the most striking any travel film has given us."
News-Chronicle.

"Unfailingly good. So, too, are the beautiful pictures of Fijian, Maori, and Balinese."
The Times.

"An unusual and thrilling tale of an expedition to discover primitive man."
Evening Standard.

"A lovely and enchanting travel picture."
Sunday Express.

Distributed by UNITED ARTISTS

COLUMBIA PICTURES

EIGHT GREAT

X OFFICE MAGNETS

Press Verdicts :—

"AMERICAN MADNESS"

"There is plenty of action in this film, extremely forceful directing, excellent acting." *The Times.*

"The best film of the week. An unusually interesting film which should most certainly be seen." *Morning Post.*

"First class entertainment." *Daily Express.*

"It's grand, I tell you. I was thrilled to the core." *Daily Sketch.*

"It is a bank smash with a kick in every foot of it. What a job Frank Capra has made of this film!" *Evening Standard.*

* * *

"THIS SPORTING AGE"

"A very good popular booking. Sporting drama, a simple straightforward picture, exhilarating polo scenes and a subdued love interest. Jack Holt contributes another of his strong studies as Steele . . . robust thrills, good acting and detail." *Kinematograph Weekly.*

"Very good general booking. Jack Holt gives vigorous performance. Polo revealed as a thrilling pastime. With its deft blending of romance, emotion, comedy and near-tragedy, this film should well please popular audiences." *Daily Film Renter.*

"An appealing story. Very good popular entertainment." *To-day's Cinema.*

* * *

"MAN AGAINST WOMAN"

"Colourful story of relentless cop's schemings to round up crook and his girl, latter for personal romantic motives. Dependable booking for the masses. It will be agreed that here is a shrewdly confected entertainment which should be relished by the popular patron." *To-day's Cinema.*

"Smoothly directed, with lavish settings. Certain attraction on any program. Jack Holt's he-man qualities are admirably suited to the depiction of the 'strong arm' methods. Holds the attention from start to finish." *Daily Film Renter.*

"Something new, a picture with a holding story and particularly good characterisation." *Kinematograph Weekly.*

* * *

"THE NIGHT MAYOR"

"The extreme cleverness of the dialogue—the spanking pace of the action—the grand performance of the title part by Lee Tracy." *Daily Mail.*

"One of the best films of the year." *Morning Post.*

"A very amusing piece of work." *Sunday Dispatch.*

"A slick skit on a New York mayor." *Evening News.*

WALTER HUSTON

in

"American Madness"

The Sensation of The Year

Powerful Cast includes

Pat O'Brien, Constance Cummings
and a host of others

JACK HOLT

in

"This Sporting Age"

A Fast-moving, Romantic Drama

Cast includes

Evalyn Knapp Hardie Albright
Walter Byron Ruth Weston

JACK HOLT

in

"Man Against Woman"

Strong Drama and a Battle
of Wits (Man v. Woman)

Cast includes

Lillian Miles, Walter Connolly,
Gavin Gordon, etc.

LEE TRACY

in

"The Night Mayor"

Romance of Night Life of
a High Political Person

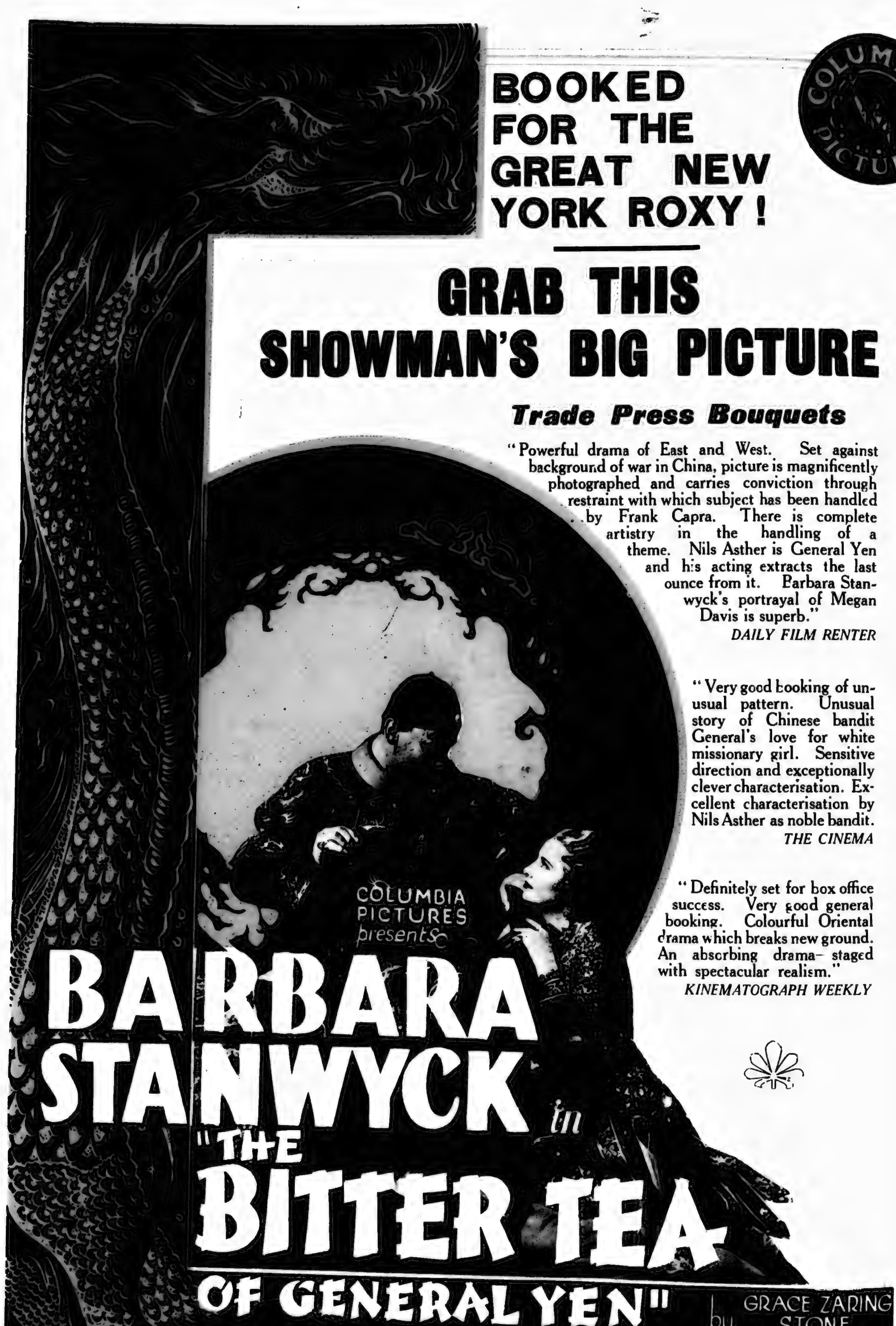
Cast includes

Evalyn Knapp . Donald Dilloway
Vince Barnett . Barbara Weeks
Warren Hymer, etc.

INNERS FOR '33

COLUMBIA PICTURES

Distributed by UNITED ARTISTS


COLUMBIA PICTURES
COLUMBIA PICTURES presents
BARBARA STANWYCK in
"THE BITTER TEA OF GENERAL YEN"
by GRACE ZARING STONE
with NILS ASTHER
AND A BRILLIANT CAST.
A Frank Capra PRODUCTION
UNITED ARTISTS

BOOKED FOR THE GREAT NEW YORK ROXY!

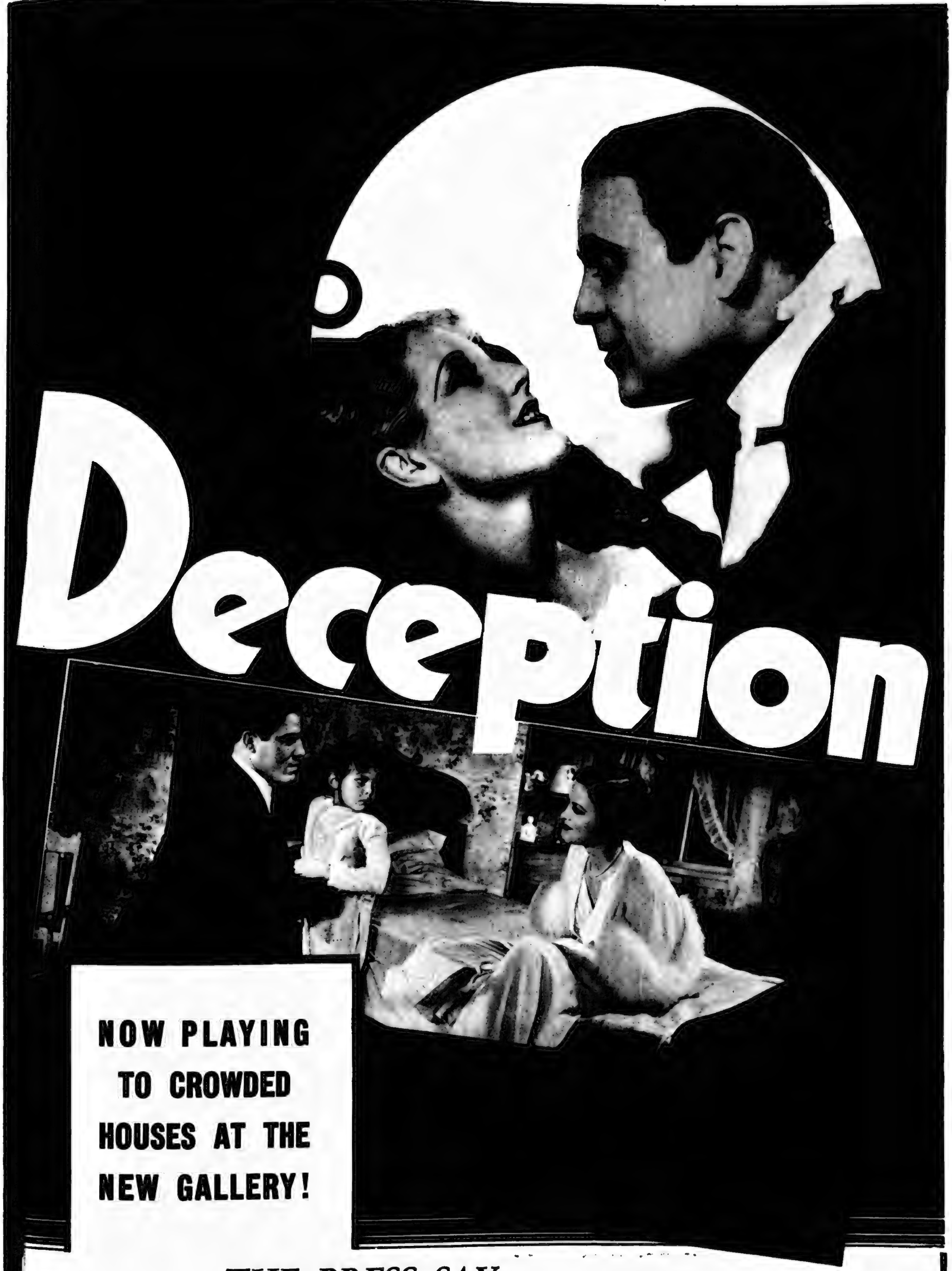
GRAB THIS SHOWMAN'S BIG PICTURE

Trade Press Bouquets

"Powerful drama of East and West. Set against background of war in China, picture is magnificently photographed and carries conviction through restraint with which subject has been handled by Frank Capra. There is complete artistry in the handling of a theme. Nils Asther is General Yen and his acting extracts the last ounce from it. Barbara Stanwyck's portrayal of Megan Davis is superb."
DAILY FILM RENTER

"Very good booking of unusual pattern. Unusual story of Chinese bandit General's love for white missionary girl. Sensitive direction and exceptionally clever characterisation. Excellent characterisation by Nils Asther as noble bandit.
THE CINEMA

"Definitely set for box office success. Very good general booking. Colourful Oriental drama which breaks new ground. An absorbing drama—staged with spectacular realism."
KINEMATOGRAPH WEEKLY


Deception
NOW PLAYING TO CROWDED HOUSES AT THE NEW GALLERY!

THE PRESS SAY:—

"I cannot remember a film which gave me more sustained thrills. . . . Definitely a film to be seen by all picturegoers."
"Morning Post"

"I commend it with confidence."
"Daily Mail"

"I enjoyed 'Deception' immensely . . . . It is amusing, exciting and original."
"Daily Telegraph"

Two Big Columbia Offerings

The promise held out by the earlier announcement of United Artists concerning the calibre of the Columbia schedule is claimed to have been fulfilled by the recent presentations of this progressive independent's product. Above will be seen incidents from two of the most important pictures in the current schedule. (1, 2 and 3) Lee Tracy and Constance Cummings in INVISIBLE POWER. (4, 5 and 6) Carole Lombard and Pat O'Brien in VIRTUE

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A VETERAN'S RETURN

CUNNINGHAM AGAIN A DELEGATE

LEEDS CHRONICLES A BAD YEAR

ARTHUR CUNNINGHAM

THE return of Arthur Cunningham as delegate to the General Council was one of the important incidents at the annual meeting of the Leeds branch of the C.E.A. last Friday.

Expressions of regret at the passing of Gavazzi King, with tributes to the part he played in the establishment of the Association, were paid by Messrs. Claughton, Metcalfe, and Cunningham, who observed that to Leeds it was an especially severe loss, for he had close connections with the city, and was at one time editor of the old Leeds *Daily Express*.

A Disastrous Year

There was a fair attendance of members when JOHN CLAUGHTON, the chairman, in reviewing the past year, described it as the most disastrous any of them had experienced.

The Entertainment Tax was his chief topic, and the seriousness of the position created would be realised when he stated that, according to facts discovered by the committee dealing with the subject, the receipts had decreased by 15 per cent., equivalent to £4,000,000, and the tax had increased by 36 per cent., equivalent to £2,000,000.

That meant a loss of six millions. Yet, exhibitors did not assist the Council by sending in their returns. Not more than one-third had responded.

To those who said, "Why should we give our figures away?" he pointed out that every office-boy and traveller knew them. All that was wanted were the takings and the increase in the tax. He appealed for members who had not responded to do so without delay.

Sunday

Referring to Sunday opening, he said he did not know of any overtures in this direction by members. When this was on the agenda of the branch, only a dozen members had attended the meeting, and they voted against it.

Quota Offerings

The operation of the Quota Act came in for criticism. Mr. Claughton said it was all right in some instances, particularly for the big circuits, but for the smaller independent houses it was anything but satisfactory.

Often a house of some standing was penalised because it could not get the goods. Producer-renter corporations said they were producing for their own theatres.

He quoted the position of one district first-run house which had a hall of smaller capacity, belonging to a big circuit, in opposition. If the first-run house wanted decent British films, it had to be content with second run. He thought that was unfair, and that the Advisory Committee should take note of circumstances like this.

Reminding the meeting of attempts to counteract this kind of thing, he mentioned that both Mr. Ormiston's scheme and last year's scheme with Will Evans and Major Gale behind it had not been supported.

Now Mr. Metcalfe, their own vice-chairman, was the sponsor of a new scheme under consideration.

Unfair Competition

When they had firms putting on three features and a stage presentation, programmes lasting three and a half, four, and five hours, it passed his understanding why exhibitors in this town should further assist that firm in booking pictures with them. Everyone, and particularly suburban houses, were suffering. From cheap matinees it had gone to long programmes, bringing increasing anxiety for the New Year.

Charity Achievements

At the same time, he challenged anybody to show a record comparable with the Leeds kinema trade in respect of benevolent causes. He pointed out that in 1915 Leeds raised £1,000 towards a fighting fund when there was a movement to close picture houses. In 1916 some £3,000 was raised towards the national fund of £60,000 for a motor ambulance corps for Mesopotamia. Then £1,200 was raised to start ex-Service-men in business, and 25 were helped; and £200 was raised at a concert for a tuberculous after-care fund.

Leeds also started the first Ministry of Pensions training centre in the kinematograph trade, and 60 to 70 ex-soldiers were trained as operators, etc.

In 1920 they ran a big carnival at the Town Hall, raising £2,079 profit, of which £1,500 was given to the Leeds General Infirmary to endow three beds and £500 to the Leeds Babies' Welcome Fund. This left a balance of £79 which, with interest, now stood at £89.

In 1923 they made an effort to raise £500 to endow a Princess Mary Cot at the Infirmary. Some £319 was realised, and the interest made it into £401 to-day.

The balance of £89 from the previous carnival and £14 handed over from a fund by Herd Oates made the sum into £500, now available for handing over to the Leeds General Infirmary in the name of the kinematograph trade of Leeds. He mentioned, too, that in 1924 £1,200 was raised in a big tournament in conjunction with the Sportsmen's Effort.

There were further balances of £2 10s. 7d. from the Yorkshire Kinema Efforts Comfort Fund for food for prisoners of war, £223 remaining of the proceeds of ambulances sold when private enterprise was stopped, and £14 from the Emergency Transport Committee. This made £240 to be handed over to the Trade Benevolent Fund.

Mr. METCALFE paid a tribute to Mr. Cunningham, who had had to go into a great deal of detail to wind up these matters. He suggested that in future trustees should be appointed for all funds, and if any trustees left the territory a substitute should be appointed in order to facilitate matters connected with such funds.

He emphasised that renters had been associated with exhibitors in all the funds dealt with by Mr. Cunningham. He moved, and L. DENHAM seconded, a resolution that a committee should be appointed to co-operate with representatives of the renters t make arrangements for the handing over of a cheque for £500 to Princess Mary or the Lord Mayor on behalf of the infirmary.

This was carried, and E. M. Rush, A. Cunningham, L. Denham and J. Claughton were appointed to that committee.

Mr. CUNNINGHAM appealed for great support for the Cinematograph Trade Benevolent Fund, and said that his investigations of three terrible cases had brought him 30 more subscribers from renting interests. He thought that exhibitors in Yorkshire towns, where restrictions were not so rigid as in Leeds, might hold Sunday night concerts.

The Year's Figures

In his annual report, the secretary (E. M. RUSH) said that the number of halls in membership at the end of last year was 163, plus seven halls attached to other branches, whose nominees attended Leeds branch meetings. The financial position of the branch was good, with assets of £251 5s. 2d.

Mr. Rush added that the attendances were very disappointing, and it was regrettable that exhibitors could not turn up to branch meetings once a month. The apathy towards the work of the General Council was appalling.

The relations with the local authorities in Leeds were satisfactory, but it was to be expected that managements would give careful attention to the staffing of kinemas at matinées where children predominate, as the authorities took a serious view when prosecutions took place.

Only 92 of the 170 halls in the branch had sent in comparative statements of returns by December 13 last. Further, 71 halls had not forwarded their levy, which must be paid towards the Entertainment Tax revision campaign. He appealed to members to attend to both these items.

F. JONES (treasurer) submitted the balance-sheet which showed a healthy state of affairs.

A discussion followed the suggestion of Messrs. Claughton and Metcalfe that the number of delegates be reduced from four to three to cut down expenses to make up for the reduced allowance to branches of 42½ per cent. consequence upon 2½ per cent. being taken to go towards the maintenance of the *Cinematograph Times*.

This proposal was carried, following the withdrawal by Mr. BATTYE of an amendment which he put forward on the ground that the principle of provincial branches exercising their full voting power still held good.

The Officials

The election of officers took place as follows:—

Chairman, J. Claughton. *Vice-chairman*, C. P. Metcalfe. *Treasurer*, F. Jones. *Secretary*, E. M. Rush. *Delegates*, J. Claughton, A. Cunningham and E. M. Rush. *Arbitration Board*, J. Claughton, E. P. Metcalfe, A. Cunningham, F. Coe and J. Jesson.

It was agreed to leave Mr. Cunningham's suggestion that £150 of the money in hand be invested by the trustees.

Hawking Films

Presenting the delegates' report, Mr. METCALFE mentioned complaints of certain branches *re* the lapse of time between signing contracts and confirmation, and he asked that any evidence of hawking of films should be reported.

More Tax Examples

Appealing for exhibitors to send in their returns, he mentioned instances of effect of the increased tax in three kinemas in Yorkshire. The periods concerned were the year ended Novmber 7, 1931, and the year ended November 5, 1932. In the first hall the net takings had declined from £10,946 to £7,762 (29 per cent.) and the tax had gone up from £691 to £1,476 (113.5 per cent.).

In the second hall there has been a decrease in admissions from 624,596 to 409,360, while the receipts were down from £19,957 to £16,219 (18.7 per cent.), but the tax had risen from £1,363 to £3,076 (125.6 per cent.).

In the third instance the attendance is down from 415,769 to 345,711, and returns dropped from £12,401 to £10,735 (13.4), and the tax rose from £1,759 to £2,199 (24.9).

Hull Still Pessimistic

Branch Officials Re-elected

Fawley Judge Sees Revenue Down and Costs Up

THE financial report for 1932, submitted to the Annual Meeting of the Hull and District branch, held on Wednesday, January 18, showed an income of £194 11s. 4d., and an expenditure of £183 4s. 7d., a credit balance of £11 6s. 9d. The branch's total asset now stands at £382 17s. 8d.

T. FAWLEY JUDGE (chairman) said it was a very satisfactory state of affairs, and the balance-sheet was unanimously adopted.

A Year of Hard Work

W. ROCKETT (secretary), in his annual report, said: "The year 1932 has been one of hard work, beset with Trade anxiety, worry owing to unemployment and consequent fall in attendances, the unjust imposition of extra entertainment tax, but all this has been met in an optimistic spirit coupled with an endeavour to overcome all difficulties."

Among other references, the report stated:—"During the year an effort had been made by one of the members to endeavour to create interest in the Benevolent Fund, but somehow the London headquarters of the fund did not help, and the effort made little headway."

Continuing, the report paid tribute to the work of the vice-president (Ald. R. W. WHEELDON), ex-Lord Mayor of Hull. Every meeting of the executive in London and every branch meeting had been attended by the chairman, who had worked very assiduously.

On the motion of the CHAIRMAN, seconded by J. WHEELDON, the report was adopted.

B. MILLER moved, and A. SPINKS seconded, the re-election of the officers *en bloc*. The branch agreed.

The re-elected members were T. Fawley Judge (chairman), Ald. R. W. Wheeldon (vice-chairman), Wallace Rockett (secretary) and D. Desmond (treasurer). W. H. Webster replaced Mr. Roberts on the committee of 18, the remainder were re-elected.

Responding on behalf of the re-elected members, Mr. JUDGE said: "The past year has been very difficult, and though I don't want to strike a sombre note I can't see much alleviation of our troubles in the immediate future. Film hire is, if anything, more severe than ever. Our takings in Hull and all over the country are diminished. The tax in cases is a very real and substantial hardship, and if there is not some alleviation I think a good many houses will have to close. But let us hope for the best all the time."

Mr. JUDGE suggested that a strong letter should be sent to all members who had not paid their levy, and also to those who had not sent in their returns of takings.

The branch agreed to send a letter of condolence to Miss King, on the death of her brother, W. Gavazzi King. The members stood in silent tribute.

Ads. in Feature Films

At the ordinary monthly meeting which then followed, W. F. MORTON called attention to the use of advertising matter in regular full-length pictures. Well-known commodities were being given prominence in close-ups of newspaper pages. The exhibitors were getting no revenue for it, and it often made portions of the film look ridiculous.

After further discussion, the protest was seconded by A. SPINKS and B. MILLER supported.

It was agreed to ask the General Council to go into the matter at once and take it up with the K.R.S.

Pushing the Petition

The Entertainments Tax petition was then discussed, and WALLACE ROCKETT, who had been appointed convener, said it would be a good idea to form a committee to visit kinemas and encourage the raising of the petition. The formation of such a committee was moved by Mr. MILLER. The following nine members were then elected to serve on the committee:—Messrs. T. F. Judge, R. W. Wheeldon, W. Rockett, D. Desmond, J. L. Richardson, W. Wheeldon, J. Wheeldon, A. Spinks, W. H. Webster and C. Whiteley.

A telegram of good wishes was sent to Ald. Wheeldon, who was absent through illness.

On the motion of B. MILLER, seconded by D. DESMOND, the chairman was cordially thanked for his services.

The Author of the Scheme

CO-OPERATIVE TRADING POLICY

Sketched by C. P. Metcalfe

EXPLAINING the present position of his proposed co-operative booking scheme to the members of the Leeds branch at their annual general meeting, C. P. Metcalfe dealt at length with the General Council's Constitution Committee. He said:—

"You must not conclude from the report of the Constitution Committee that the majority of the members of that committee are opposed to co-operative trading; quite the reverse is the case. The only reason that prevented the committee from doing what they were elected to do was not that they found any of the scheme submitted to them unworkable or impracticable, but because they were afraid of splitting the association if any such scheme was promoted within or by the association.

"The reason for their apprehension on that point is because of certain unofficial statements to the effect that immediately the association gave recognition to any co-operative scheme, the producer-exhibitor circuits would cede from the association

"My own opinion is that the one certain way to split the association is to allow matters to continue as they are; it will not be very long before it is realised that whilst it is of the utmost importance that the whole Trade — producers, renters, producer-circuits, and independent exhibitors, should be absolutely united when dealing with questions that effect our common interests—such as entertainment tax, outside competition, etc.

C. P. METCALFE

"Yet when it comes to such questions as film hire trading, the interests of the independent exhibitor are so diametrically opposed to the interests of the renters and of the producer-exhibitor circuits that there can be no possibility of working in harness with them on those questions.

"The producer-exhibitor circuits are already working together as a close group within the C.E.A. and the independents tolerate them and recognise their right to do so; even though their system of trading results in great disadvantage to the independents. Why, therefore, should the circuits be less tolerant of the rights of the independents?

The Renters' Attitude

"Some of those who favour co-operative action are prevented from supporting any such movement because of the opinion that, even if the Society was promoted, the K.R.S. would not allow it to function.

"I can tell them that that view is not held by the members of the Constitution Committee; practically every member of that committee would agree that if half or even one-third of the independent members of the association joined the co-operative scheme, the K.R.S. would be powerless to stop it from functioning.

"It is no part of the co-operators' policy to try to put the renters or the producers out of business. They recognise that both those sections of the Industry are essential to the well-being of the other section, but they are tired of one-sided negotiations; they want their negotiators to have bargaining power at least equal to those of the other side.

"Practically every member on the association has complained at some time or other, that it is useless to pass resolutions which many members will ignore. The Constitution Committee have reported that the only way to remedy that state of affairs is by a co-operative society.

"Until you have such a society you will never succeed in putting an end to the present film-hire ramp and securing for yourselves the same favourable terms that are already conceded to the circuit.

"I believe that an investigation would prove that the cost of a complete programme to independent exhibitors averages something between 35 per cent. and 40 per cent. of the net receipts, while the producer-circuits are having a first choice of film at a cost for the complete programme of between 20 per cent. and 25 per cent.

"Do you realise what that means? Take the case of halls averaging, say, £300 per week; in such cases the circuit hall has nearly £50 per week more profit than an independent hall.

"Those sums of £50 accumulated week by week enable the circuit to provide substantial funds for repairs, renewals, improvements and emergencies which the independents have no chance of accumulating. Possibly even now, we should have fewer complaints of the effect of outside competition were it not for the shabbiness already existing in consequence of the present high cost of films.

Equity

"We want that £50 per week and that is not an unreasonable demand, because if it is an economic position, if it is profitable, if it is fair and equitable to supply the circuit at that less cost, it would be just as fair and equitable and reasonable to supply the independents on the same terms.

"If the circuits are being supplied at or below a reasonable profit, then it is safe to assume that the renters are recouping themselves at the expense of the independents.

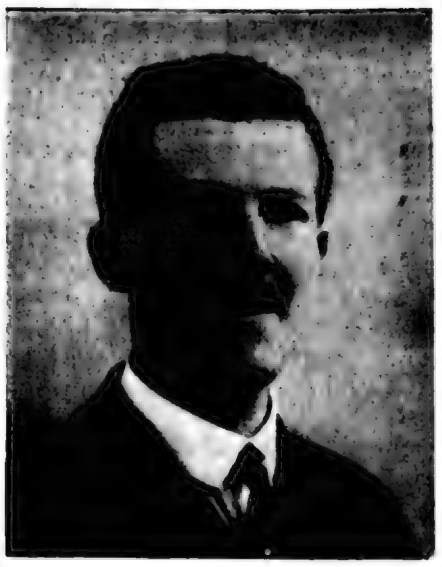
"If you have any doubt about the effect of the present policy you need only look at the financial page of this week's *Kine. Weekly* to see how disastrous it is. Every independent hall mentioned on that page has either made a loss on the year's working or has earned insufficient profits to pay any dividend, or, in one case—is going into liquidation.

"A result of all that will be that no new capital can be obtained, for the development of independent concerns will be done by the circuits. The present independents will be either forced out of business, or taken over by the circuit at prices which the circuits will dictate. What will become of the renter then?"

CHARITY SHOWS SUFFER

CLASH WITH TRADE FIXTURE

TOM WRIGHT'S EIGHT YEARS' SERVICE



E. C. MORRIS

THE annual and general meetings of the Notts and Derby branch of the C.E.A. were held last week at the offices, Bridlesmith Gate, Nottingham. Coun. T. **Wright** relinquished his position as chairman after eight years in that office, having first been elected in January, 1925.

Mr. Wright has done great work for the association, and has won the esteem and regard of the members generally. Though no reasons are given for his retirement, it is well known that Mr. Wright is launching out into numerous kinema ventures, and that he has strenuous work in front of him as a Councillor of the City of Nottingham.

E. C. **Morris** (Scala, Nottingham), who has been vice-chairman for a number of years, succeeds Mr. Wright, and J. **Pollard** (Mansfield) was elected vice-chairman.

Mr. Morris has followed Mr. Wright in the management of several local picture houses. Under his management the Scala has been brought into the front rank, and as a member of the association Mr. Morris has often been the one member to see the best way out of a difficulty.

Mr. Pollard, the new vice-chairman, is well known in the Trade, for his interests are very wide. He has been a member of the General Council (a Notts and Derby delegate) for many years. In 1932 he was Mayor of Mansfield. He is one of the most prominent members of the Mansfield Town Council.

Tax Campaign

Some consideration was given to the Entertainments Tax campaign which, it was reported, was being actively supported throughout the association's area.

Petitions, prominently displayed, appealing to the Chancellor for some reduction of the duty in the next Budget, are being largely signed. The secretary was authorised to call in such district helpers and sub-conveners as he might think necessary in order to push the appeal.

The vexed question of Sunday opening was again discussed. It was reported that the matter of the town demand for Sunday opening at Mansfield had been considered by a committee of the Mansfield Corporation and the Blackwell Rural District Council. No decision had been arrived at, but in each case the meetings had been adjourned for further consideration.

Bad Staff Work

Sunday, January 8, was set apart as Charity Sunday in Nottingham, but local houses which opened for that purpose suffered because there were also one or two (free) Trade shows. The secretary was requested to write the renters, giving them the dates of further charity shows during the current year, in the hope that this unfortunate clashing will not happen again.

As a matter of fact the next effort is on Sunday, January 29, when all the houses in Nottingham (with the exception of the Regent Hall, which is used for religious services on Sundays) will be open, and the whole of the takings will go to the Nottingham General Hospital, the Nottingham Women's Hospital, the Nottingham Children's Hospital, the Nottingham Eye Hospital, the Nottingham General Dispensary, and the local Kinema Benevolent Fund.

N. STAFFS OFFICERS RE-ELECTED

TAX LEVY: A SHARP REMINDER

THERE was certainly room for more members at the annual meeting of the North Staffs branch, held at the Hippodrome, Stoke, on Friday last (January 20), but the lack of numbers was more than made up by the keen enthusiasm displayed by those present.

Ald. R. Beresford, as chairman, received a warm tribute, and there was little doubt about the popularity of his re-election to that office, while H. Cotton was again appointed vice-chairman, and L. Myatt treasurer.

T. A. Grant also received thanks for his services as branch secretary, and his re-appointment was unanimous.

A committee, consisting of H. S. York, M. A. Vachon, N. Dean, W. Allen, J. Barrington, G. H. Barber, E. Edney, W. F. Washington, T. J. Dyson, W. Mason, R. G. Grant, J. H. Grice, T. Mottershead, G. H. Crookes, W. Locker, was also formed.

The Tax Struggle

Bert Miller, branch delegate, then outlined the Entertainment Tax campaign, and asked whether a committee had been formed locally.

The suggestion was well received, and a committee was formed there and then, with the area divided into five sections.

At this point the **Secretary** read a letter received from W. R. Fuller, stating that certain members in the North Staffs area had returned the trailers without showing them. This was received with indignation, and after a short discussion it was resolved that the branch get in touch with the exhibitors concerned in an endeavour to persuade them to exhibit the trailers. Mr. Miller urged every exhibitor to do everything in his power to get patrons to sign the petition.

Mr. **Miller**: "During my travels during the last week I have seen people waiting in queues to sign the petition."

It was suggested that an advertisement in the Press, worded something like "Sign Against the Tax," should also be prepared, and Mr. Miller remarked that he had already been in touch with several local people (who were also affected by the Entertainment Tax), and they had promised to help in any way possible.

Pay Up!

The question of the levy was also dealt with, and, as Mr. Miller pointed out, certain members have the idea that it was quite an optional matter.

As a matter of fact, it is a compulsory levy, and if it is not paid within 30 days the defaulter is liable to expulsion.

Sunday

With regard to the branch's application for opening on the two Sundays allowed, it was resolved to leave the matter over until the next meeting.

National V.P.

L. **Myatt** raised the question as to the vice-presidency of the Association, and the secretary read letters from the Birmingham branch, who have nominated S. K. Lewis, and from the South Wales and Manchester branches, asking for North Staffordshire's support for John Harrison.

NORTHERN CHIEFS HONOURED

SIDNEY BAMFORD AS CHAIRMAN

AT the annual meeting of the Northern Branch, C.E.A., held at the Royal Station Hotel, Newcastle, a well-deserved honour was conferred on Sidney Bamford by his unanimous election as branch chairman.

He has as his vice-chairman E. J. Hinge, managing director of Stanley Rogers' circuit of halls, another Northern stalwart with a reputation as a fighter and a worker.

The election of Mr. Hinge to the vice-chairmanship was challenged by Coun. A. V. Adams (Blackhill), another former chairman, and E. R. Eadie (Gateshead), who, on a card vote, tied at a lower figure.

Branch Maintains Numbers

The proceedings were presided over by William Carr, who remarked that in spite of transfers and lapses, the membership of the Northern branch, 286 on December 31, was two more than on the corresponding date of the previous year.

The work of the branch had been effectively carried out, and for that he was grateful to the officers, the secretary and his staff, and the members of the branch, who had supported him well.

Officers Elected

The following were re-elected to the offices specified:—Hon. treasurer, S. Bamford; secretary, Alfred Smith; hon. auditors, J. S. Snell (Gateshead), and A. C. Harris (Newcastle); delegates to General Council, William Carr (Seaton Delaval), Thomas France (London), E. J. Hinge (Newcastle), F. W. Morrison (Dunston-on-Tyne), J. S. Snell (Gateshead), and Thomas Thompson (Middlesbrough).

To form the committee the following were elected to work in conjunction with the executive officers:—W. S. Gibson (Middlesbrough), Coun. A. V. Adams (Blackhill), J. Coverdale Bell (Newcastle), F. M. Horsfall (Sunderland), T. H. Scott (Hexham), J. H. Dawe (Newcastle), Coun. W. Hateley, J.P. (Willington), W. R. Marshall (Newcastle), Stanley Rogers (Newcastle), G. W. Oliver (Sunderland), G. W. R. Gray (West Hartlepool), and C. Robinson (Meadowfield).

Thomas France was appointed to represent the branch on the General Council Purposes Committee, and the following were elected to act as branch trustees:—Joseph Broughton, Ald. John Grantham, J.P.; James MacHarg and Stanley Rogers.

Competitive Entertainments

Several members complained of the competition of boxing booths and miners' club concerts, admission to which was a penny or twopence.

The secretary was instructed to invite the views of the C.E.A. legal advisers on this.

Reference was made to the scheme for mass advertising in the *Daily Mail* in relation to the exhibition of "Grand Hotel" (M-G-M), and J. Coverdale Bell warned his colleagues against the risk of infringing barring clauses on their contracts by advertising too far in advance the coming of the picture to their theatres.

The Executive Committee recommended, and it was unanimously agreed, that the branch support the candidature of John Harrison, of Manchester, for the vice-presidency of the Association.

Too Cautious Lancastrians

Hesitate to Fill Tax Returns

A Batch of Re-Elections

SEVERAL important questions were discussed at the annual general meeting of the Manchester and District branch of the C.E.A., held at the Grosvenor Hotel, Manchester, last Friday, and presided over by W. **Stephenson**.

At the outset the members stood in silence as a mark of respect for the memory of Mr. Gavazzi King, to whom several members paid warm tribute.

Back in the Field

Mr. **Stephenson** then mentioned that they were pleased to see back with them at the meeting **Fred Carlton**, the secretary of the branch, who had recently undergone a serious operation, and to this tribute Mr. Carlton, in reply, paid warm appreciation to the members for the kindness they had shown during the time he was in hospital.

A Foolish Warning

He also referred to the publicity that had been given in certain newspapers regarding the 'flu epidemic, and said it was unfair that people should be "warned" to keep out of the kinemas in case they caught the disease. He wanted the public to know that they were safer inside the picture houses, which, by means of ventilation and spray, were less likely to cause infection.

E. **Cheshire**, supporting Mr. Stephenson regarding the Entertainments Tax campaign, said the sooner they laid bare the whole of the facts of the position of exhibitors, the better it would be for them when they approached the Chancellor. The tax, in his opinion, was pernicious, and they were bearing an undue burden.

C. **Bowmer** (treasurer) said some of the members of the association were afraid of disclosing their receipts because they thought that the figures would come to the notice of their opposition. He wanted to assure the members that the figures went straight to a firm of chartered accountants and were not revealed to any official of the association.

Vote for Harrison!

Referring to the question of the nomination of John Harrison for vice-presidency of the C.E.A., Mr. Stephenson said they could not have a better man for the job. Mr. Harrison had been long associated with the Trade, and had done very important business for the association as a delegate of the branch. It was hoped, said Mr. Stephenson, that, at the next quarterly meeting of the branch, they would see Mr. Harrison installed as vice-president.

The members passed a unanimous resolution supporting Mr. Harrison's candidature.

The Year

C. H. **Bowmer** (treasurer) then presented his report, which showed that the income for the past year was £834 and the profit on the dinner-dance last year was £16 10s. 4d. The total assets of the branch were £511 7s. 1d.

Fred Carlton, presenting his secretary's report, said the branch was now 327 strong, and they hoped to pass the 330 mark within the next few weeks. He mentioned that, on account of his recent illness, he missed his first meeting of any kind in connection with the branch, in ten years.

Re-elections

The election of officers resulted as follows:—W. Stephenson was re-elected chairman; John Harrison, re-elected vice-chairman; C. H. Bowmer, re-elected treasurer; the trustees (Messrs. Stephenson, Harrison and Bowmer) were re-elected; Fred Carlton was re-elected secretary; and the committee re-elected *en bloc*, with R. Purves (Theatre Royal, Manchester) in place of Coun. J. H. Stansfield, who did not seek re-election.

The delegates were re-elected, and in the event of John Harrison being the new vice-president, it was decided that A. Peel should become a delegate.

Liberty for Sunday

On the question of Sunday opening, Mr. **Stephenson** referred to the recent decisions of the Manchester and Salford City Councils, who had voted against their proposal for Sunday opening.

It was not a question of what they as individuals desired, but merely a question of principle. "I have no desire for Sunday opening personally," he said, "but I desire to obtain Sunday opening for those members who want it."

There was a lot to be done on the question of Sunday opening, he said. It was very desirous and very important that they should have it in Manchester and Salford and other Lancashire places. He pointed out, however, that the branch could not do anything further for another six months. But they would by then have their ammunition and would fight.

Manchester would be a better city and more healthy minded if they were allowed to open their kinemas on Sundays. The branch was not going to sit down to the recent decision. They would fight harder when the opportunity arose.

J. **Harrison** pointed out that there were 350,000 electors in Manchester, and that if a canvass was necessary it would mean having between 250 and 300 canvassers, which would involve the branch in between £3,000 and £5,000, and it would mean that all the kinemas would have to subscribe.

He firmly believed that Sunday opening would come on far more advantageous terms than the present Bill provided for, and he thought that, in the course of time they would be asked to open on Sundays.

R. **Purves** said that during recent activities in Oldham and Croydon on behalf of Sunday kinemas, he had found that amongst the chief opponents to the scheme were the licensed victuallers.

A Question of Support

WEST LANCS. SHOWS ANXIETY

About Sunday Opening Expense

THE question of financial assistance being granted to members in their applications for Sunday opening was discussed by the West Lancashire branch at Preston last week.

The subject arose from a request by Mr. **Pilling** (Cleveleys) for some financial assistance towards the cost of the fight to obtain Sunday opening at the resorts on the Fylde coast, apart from Blackpool. Mr. Pilling said that their successful efforts had cost £148.

James Atroy (Lancaster), the chairman, pointed out that though the association had provided a solicitor, the exhibitors had later declined his services and employed another.

H. **Simpson** (Ulverston) moved that the branch should subscribe five guineas, and Mr. **Atroy** seconded.

Mr. **Cannon** (Gaumont-British area inspector) said that they could not give money to one section without giving it to the others when they applied for S.O. The kinemas which would benefit should arrange to meet the expense. If the proposal were carried, it would be a dangerous precedent. The motion was defeated.

Height of Hoardings

Communications were read from the Town Clerks of Preston and Lancaster, indicating the by-laws under which there was a ban on hoardings being placed less than 4 ft. above the ground. It was decided to leave the matter to Mr. Atroy and the secretary.

Strong Financial Position

In the business of the annual meeting, S. **Whitehead**, A.C.A., the hon. auditor, presented the balance-sheet for 1932, which showed a balance of £77. Total receipts including subscriptions (£164) amounted to £170 19s. Aggregate total expenditure was only £93. The balance in the bank stood at £422.

The report was adopted.

Mr. **Cannon** moved a vote of thanks to the chairman, secretary, auditor and other officers, and Mr. **Purvis** (A.B.C.) seconded.

The annual report, presented by Mr. **Hargreaves**, stated that the financial position was very creditable for a branch of 69 members. A complaint, however, was made against the poor attendance at meetings. There was an average of only 12 at each meeting, and the officers deplored this apparent lack of interest.

The Sunday Opening Charity Clause was only one among many things that the branch had fought against. No other business in the country was expected to pay to charities for the privilege of opening on Sundays. The report also acknowledged the work of Mr. Atroy, Mr. Whitehead and Mr. Simpson, the vice-chairman and delegate.

The report was carried unanimously.

The Year's Officers

The election of officers followed. Mr. **Simpson** moved the re-election of Mr. Atroy as chairman, and Mr. **Cannon** seconded, the motion being carried.

Mr. **Atroy**, thanking the members, paid a tribute to the great assistance he had had from the secretary. "I have been 57 years in the show business, but I can learn something every time I come to a meeting."

Mr. Simpson was re-elected vice-chairman; Mr. Hargreaves, secretary and treasurer; Mr. Whitehead, auditor; and Mr. Simpson and Mr. Hargreaves, delegates.

The S.O. Campaign

Discussion followed on the progress of the campaign to reduce entertainment tax. Mr. **Atroy** said that good progress was being made with the petition. At his house they had got 1,200 to sign last week.

Mr. **Simpson** suggested that there should be some form of organisation in their area to promote the campaign.

Mr. **Cannon** suggested the appointment of a convener and sub-conveners covering the district, so that they could report progress to the chief convener. The work of these should be to see that everything was being done to assist the progress of the campaign at the theatres in their district in the way of display, particulars of petition and showing trailers properly.

R. **Barrie** (Preston) said there should be more co-operation between the C.E.A. and the legitimate theatres in this campaign. Mr. **Hargreaves** said it was difficult as those theatres had no screens on which to make announcements.

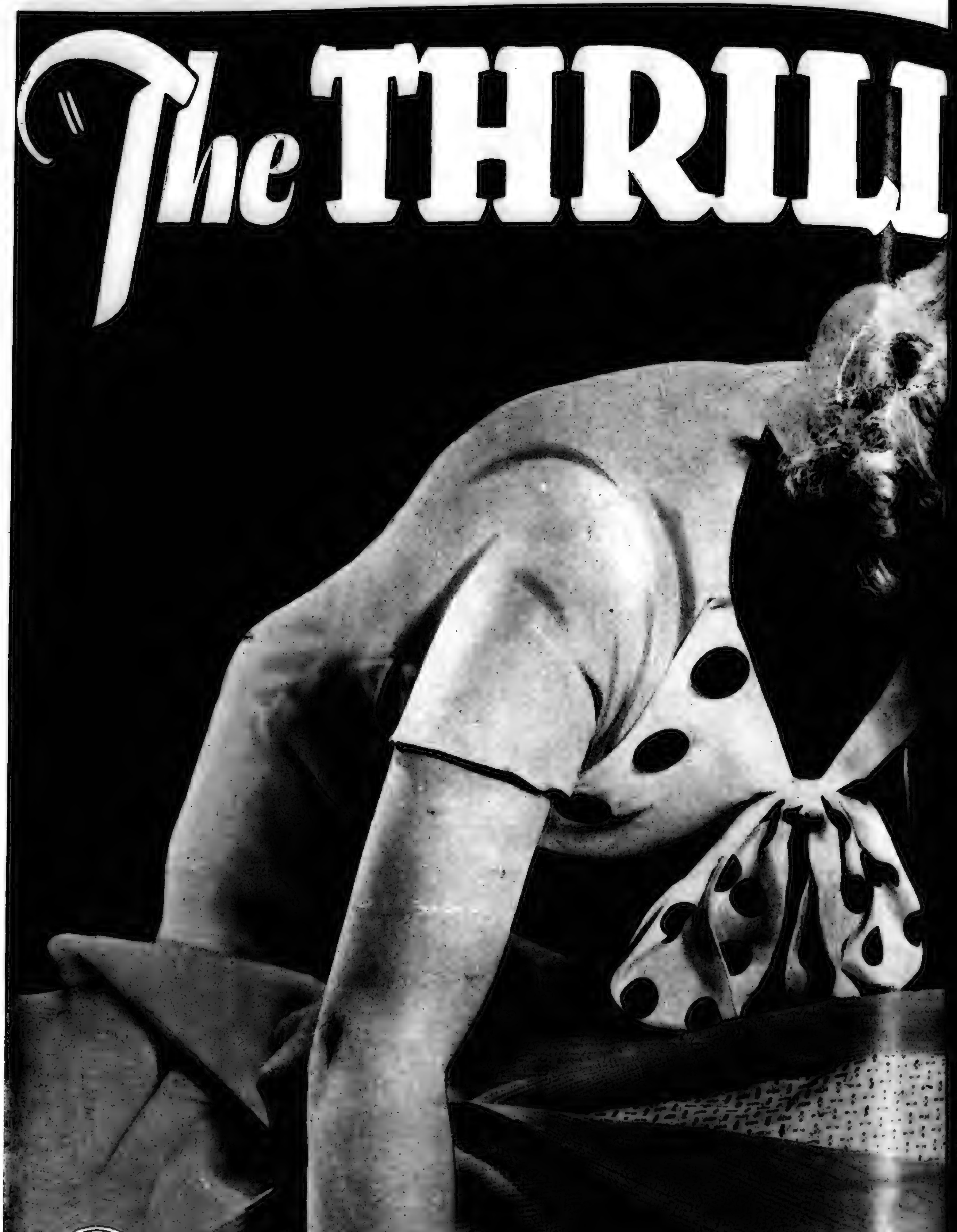
Mr. **Simpson** volunteered to take on the duties of convener in the northern part of the branch's area, and Mr. **Wild** in the Preston district.

Mr. **Atroy** then referred to complaints he had received about the increase in size of certain Trade papers. He said many exhibitors had special drawers to hold back numbers, but these were now of no use.

Mr. **Ungers** moved a formal proposal, disapproving of the new sizes. Mr. **Hargreaves** seconded, and it was carried.

"The Thrill of Youth."

A Gaumont-Invincible production, THE THRILL OF YOUTH will be trade shown at the New Gallery on Friday. As befits a film dealing with the excitement-seeking young folk of the day, the leads are in the capable hands of four personable youngsters in June Clyde, Allen Vincent, Dorothy Peterson and Matty Kemp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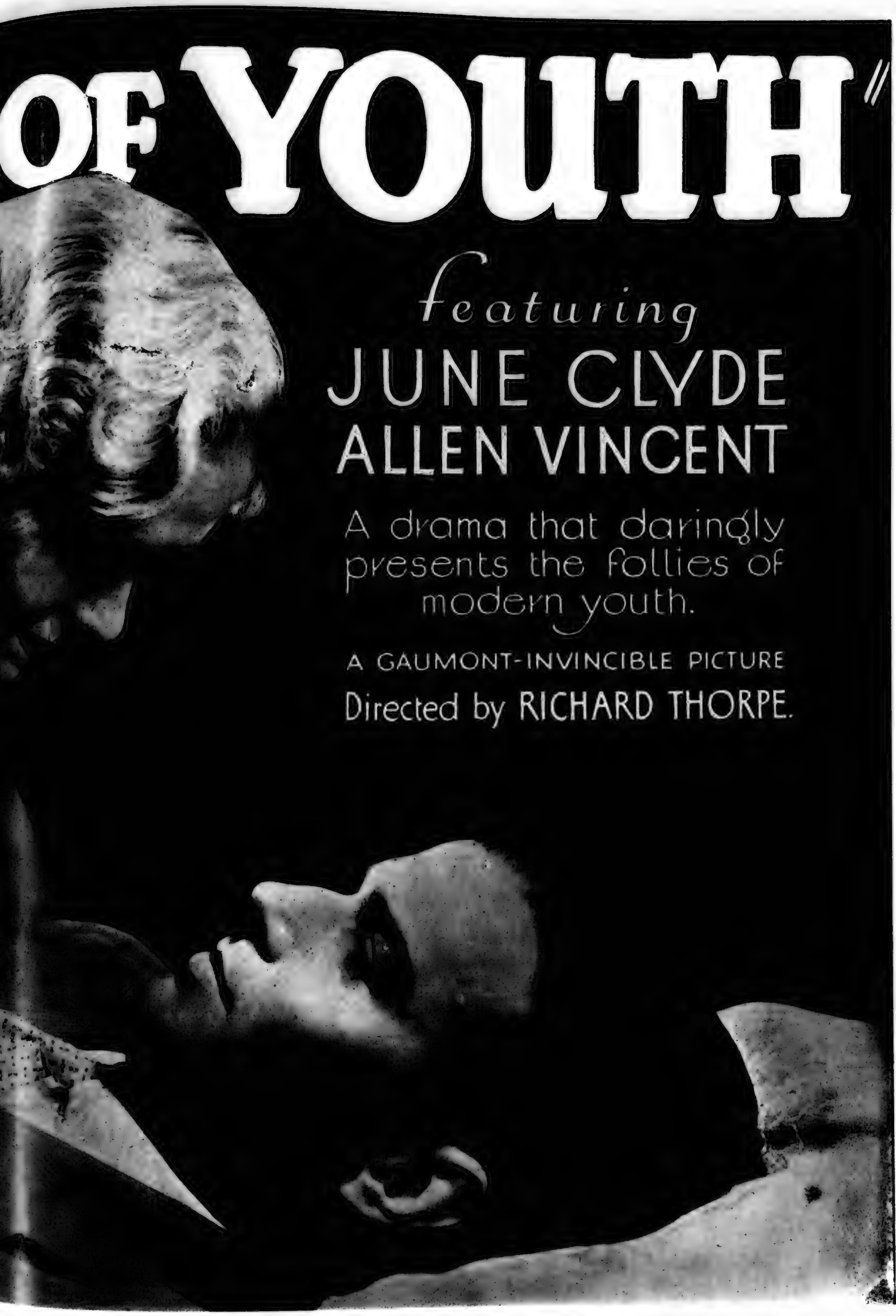
TRADE SHOW: New Gallery, F



OF YOUTH"

featuring

JUNE CLYDE

ALLEN VINCENT

A drama that daringly presents the follies of modern youth.

A GAUMONT-INVINCIBLE PICTURE

Directed by RICHARD THORPE.

FRIDAY Jan. 27th 10·30 a.m.

FORBIDDEN

FEATURING

SALLY BLANE

JOHN DARROW

A Smashing Drama of Social Snobbery

A GAUMONT-INVINCIBLE PICTURE

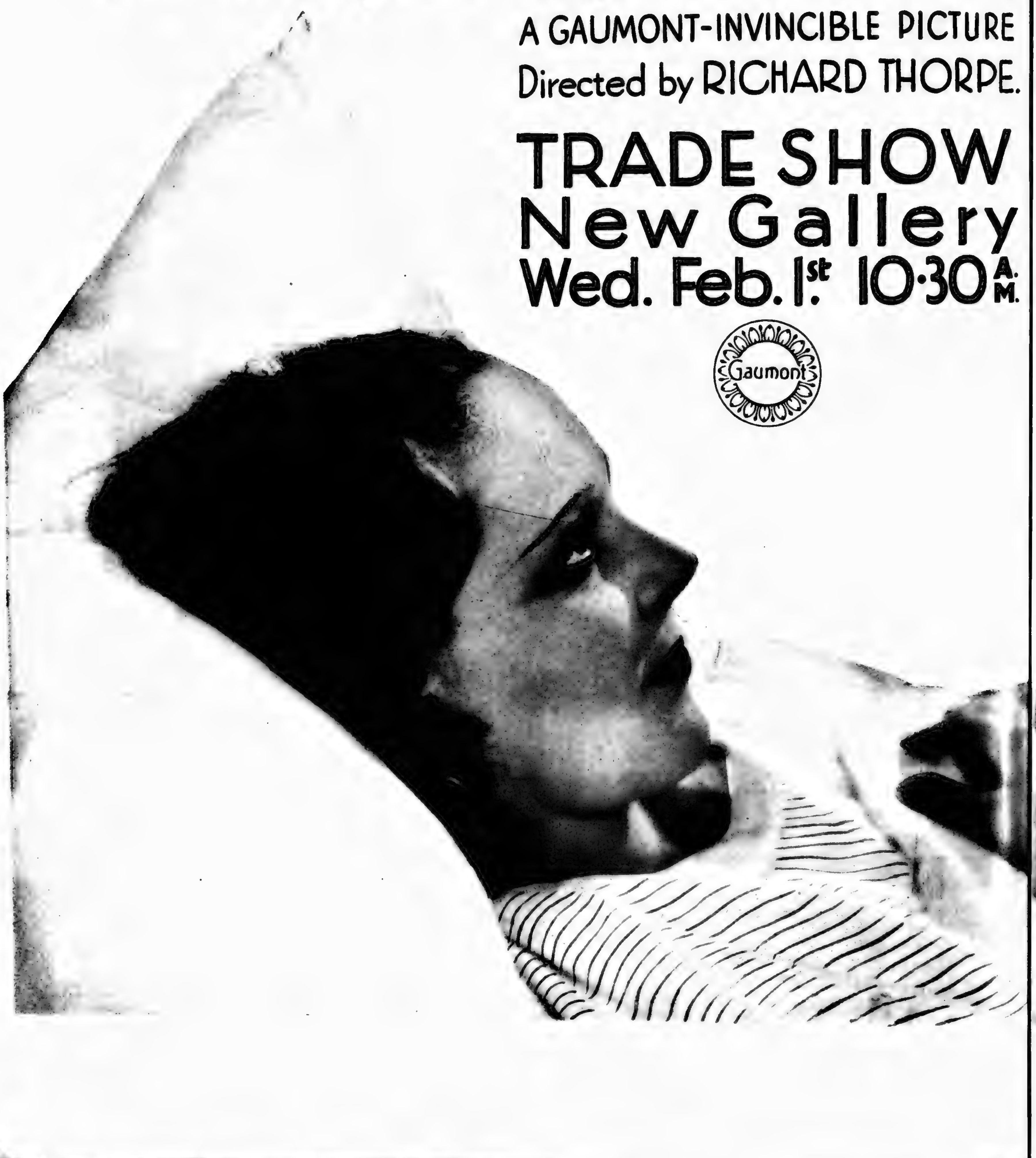
Directed by RICHARD THORPE.

TRADE SHOW

New Gallery

Wed. Feb. 1st 10·30 A.M.

Gaumont



MPAN

A Film of Social Snobbery.

FORBIDDEN COMPANY, another Gaumont-Invincible offering which is to be trade shown next Wednesday, presents the age old problem of a boy who wishes to marry a girl below his station in life. Sally Blane, John Darrow, John St. Polis and Myrtle Steadman are the featured players

NEWCASTLE S.O. PROFITS FOR CHARITY

GIFT TO POLICE FUND AT NORTHERN LUNCHEON

THE first adventure, in concert, of Newcastle kinema exhibitors into Sunday entertainment resulted in a net profit of £614 3s. 6d., and this has been equally divided between the Cinematograph Trade Benevolent Fund and the Newcastle Police Aided Association. The Watch Committee has never before permitted general opening, but permission in this case was given under the provisions of the Sunday Entertainments Act, and was operative on two Sundays.

The presentation of the cheque for half the profits to the Chief Constable of Newcastle was performed at the annual luncheon of the Northern C.E.A. at the Royal Station Hotel. William Carr, Seaton Delaval, chairman of the branch, presided, supported by Stanley Bamford, Newcastle, vice-chairman and chairman-elect.

A silent tribute was then paid to the late W. Gavazzi King.

Appeal to Renters

The chairman warmly welcomed the attendance of a record gathering. He reminded the renters that they were as much concerned in the Tax campaign as were the exhibitors, and they should back up all their efforts now being made to awake the interest of the general public.

"We have got the campaign going, and the public are responding in a remarkable manner to the invitation to sign the petition," declared Mr. Carr.

In view of the special circumstances attaching to the luncheon, he could not avoid commenting upon Sunday opening, although the C.E.A., as an association, took no sides in this controversy. However, the officials of the local branch, and also at headquarters, are ready to give help whenever Sunday opening is desired.

Personally, Mr. Carr said, he thought it was a mistake when the provinces accepted without question the obligation to give of their legitimate earnings on a Sunday to charitable purposes.

Is there any precedent for such a thing? If the people want Sunday kinemas, and the kinemas are open to supply the need, the profit should go to the men who have put their all into the kinema business. It is either right or wrong to open kinemas on Sundays. If it is wrong, a contribution to charity is not going to make it right.

Alfred Smith, secretary, handed the cheque for £307 1s. 9d. to Chief Constable Crawley.

A Police Tribute

Chief Constable Crawley expressed thanks for the cheque, but smilingly declined to discuss the ethics of Sunday opening. He did, however, see in the C.E.A. a strong organisation, and in the screens of the country a ready means of propaganda, and he expressed the view that the kinematograph trade, if backed up by wholesome public opinion, representative of the majority, should be able to achieve its desires.

It was futile and foolish to criticise the Watch Committees, he asserted, in view of the existence of certain Acts of Parliament. They had to be administered by the Watch Committees, without scope or choice.

Police Chief Opposes S.O.

The Chief Constable of Gateshead regretted that his borough was not participating in the "share out," and he hoped that something similar might be done by the Trade, some time in Gateshead.

The best of relations was maintained between the police and the Trade in Gateshead and he valued very highly the friendship of J. S. Snell, F. W. Morrison and Alfred Smith.

But he was openly and strenuously opposed to Sunday opening and avowed himself to be "one of those old-fashioned folk who regarded the seventh day as a day of rest."

George Turnbull, territorial manager for Warner, spoke on behalf of the renters.

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BIRMINGHAM TO-MORROW

C.E.A. Branch Annual Meeting

THE annual meeting of the Birmingham and Midland branch of the C.E.A. takes place to-morrow (Friday) when, it is understood, H. B. Lane, the present vice-chairman, will be elected chairman, and Sidney W. Cl[illegible], convener of the branch, will be proposed for the office of vice-chairman. Mr. Cl[illegible] is a solicitor and a director of Cinema Proprietors, Ltd.

Oscar Deutsch, who has been chairman for two years, has filled the office with great ability, and it is safe to prophesy that high tributes will be paid to the exceptional value of the services he has rendered during a stirring period in the history of the branch.

A CORRECTION

In the report of the annual meeting of the North Western branch C.E.A. in last week's Kine, a misunderstanding of a sentence in the secretary's report led to an inaccuracy.

The statement that 52 members had been added during the year should have read: "Fifty-two meetings have been held during the year." As a matter of fact, membership of the North Western branch has dropped by eight, owing to small halls in the outlying districts closing down.

This reduces delegate representation from six to five.

A happy group photographed at Paramount, Birmingham, Branch Dance. In front of the mountain on the Paramount Trade mark are (left) R. Graham, manager of the Futurist, Birmingham, and (right) John Cooper, Paramount, Birmingham manager

B.I.P.'s MIDLAND DANCE A BIG SUCCESS

GRAND FINALE TO BRITISH FILM WEEK

ONE of the biggest social events of the winter season was the second Midland B.I.P. carnival, ball, and cabaret held at the Palais de Danse, Birmingham's most commodious dance hall, on Tuesday last, January 24.

The Lord Mayor and Lady Mayoress of Birmingham lent their patronage and many members of the general public, as well as leading representatives of the Trade, were present.

Margot Grahame and Nancy Brown, who is making personal appearances at Robin Hood Theatre, Hall Green, and Edgbaston Picture House, in connection with the screening of "Maid of the Mountains," were among the film stars who joined in the revels of a memorable night of fun and frolic.

Vincent Norman's augmented London Band supplied music for dancing. On the entertainment side Janet Cranmore's Cabaret filled enjoyable interludes and a flattering reception was accorded the 20 A.B.C. Girls.

All profits will be divided between the Lord Mayor of Birmingham's Unemployment Distress Fund, the *Birmingham Mail* Christmas Tree Fund, and the Birmingham and Midland Kinematograph Trade Benevolent Fund.

The chief local officials of A.B.C. collaborated with Claude Solomon, Birmingham manager for Wardour's, in making the function a huge success.

240 B.I.P. Bookings

The Carnival fitted happily into B.I.P. Film Week in the Midlands, which has proved an outstanding success.

Between Monday last and Saturday next 40 per cent. of the kinemas in the area will have screened pictures produced by B.I.P., the bookings numbering in all 240.

Twenty-four houses took "Lucky Girl," 23 "Number 17," 21 "The Maid of the Mountains," 20 "After Office Hours," and 18 "The Last Coupon."

The feature subject is, of course, "The Maid of the Mountains," which has the personal support of both Nancy Brown and Harry Welchman at two Birmingham houses. Miss Brown is singing one of her most popular numbers from the film, which is proving a great box-office winner.

The Shaw film, "Arms and the Man," first exhibited at the Malvern Festival, is co-featured with "Chandu the Magician" at the Forum, A.B.C.'s Birmingham key theatre, while 19 Midland kinemas are showing "England Awake."

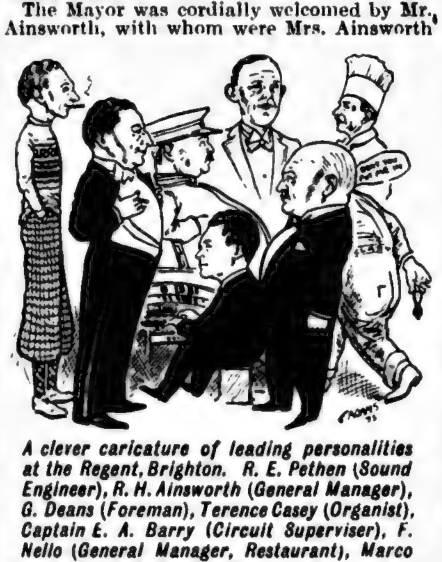
Regent, Brighton Staff Supper

LOYALTY TO G-B LEADER

THE Mayor of Brighton (Councillor F. G. Beal, J.P.) paid a warm personal tribute to the cordial relationship that exists between R. H. Ainsworth (general manager) and the staff of the Regent at the staff supper and dance on Monday.

The event proved a notable success, and, thanks to the happy inspiration of Mr. Ainsworth, is to become an annual one. Supper was served in the Regent Restaurant, and the festivities were continued in the Dance Hall.

The Mayor was cordially welcomed by Mr. Ainsworth, with whom were Mrs. Ainsworth and officials of the Gaumont-British Picture Corporation, Ltd.



A clever caricature of leading personalities at the Regent, Brighton. R. E. Pethen (Sound Engineer), R. H. Ainsworth (General Manager), G. Deans (Foreman), Terence Casey (Organist), Captain E. A. Barry (Circuit Superviser), F. Nello (General Manager, Restaurant), Marco (Chef), C. Davies (House Engineer)

Ernest Peall proposed "Our Chairman and Joint Managing Director," with suitable reference to Mark Ostrer and C. M. Woolf.

Mr. Ainsworth submitted the toast of "The Gaumont British Picture Corporation Head Office Executive," and paid a tribute to the help and encouragement they give to their managers. He mentioned individually A. W. Jarratt (Assistant Managing Director), E. H. Lundy (Chief Divisional Superintendent), C. H. Ruff (Divisional Superintendent), Captain E. A. Barry (Circuit Superintendent), W. Kirkland (catering controller), and Ernest Peall (secretary to the managing director).

An amusing souvenir programme, devised by Mr. Ainsworth, contained on the front a clever caricature of leading personalities at the Regent. The caricature was the work of J. W. Adams, the Regent's poster artist.

A.Smith, Secretary Northern Branch C.E.A., presents the Chief Constable of Newcastle with a cheque for £307 1s. 9d. in aid of Police Charities. Left to right: The Chief Constable, W. Carr, S. Bamford and A. Smith

"SUNDAY ACT A DISGRACE TO COUNTRY"

GOVERNMENT ATTACKED AT MANCHESTER C.E.A. DINNER

THE annual dinner-dance of the Manchester branch of the C.E.A. was again a success, although for several reasons, including, of course, the funeral of W. Gavazzi King, representatives from London were few.

At the dinner Coun. J. F. EMERY, Mayor of Salford and one of Lancashire's best-known Trade officials, referred to the progress made by the Manchester branch, and spoke on the question of Sunday opening. It was believed, he said, that progress had been made by reason of the Act giving local authorities certain powers, having been placed on the Statute Book.

"Spineless Statesmanship"

In his view the Sunday Entertainment Act was a disgrace to the country. It was the result of spineless statesmanship, and was only another example of the kind of treatment they had received in the past.

The Government in cowardly fashion threw responsibility on to the local authorities. The Act stated that the whole of the proceeds from Sunday kinemas should be devoted to charities, and he asked what other industry in this country would stand for such treatment. The exhibiting side of the Trade was evidently one which could be singled out for any kind of ill-treatment.

"I think you will agree," he said, "that Sunday opening cannot be applied all over the country in the same way, and Lancashire will provide a striking example. The earnings of a large percentage of our patrons have been diminished, and the struggle to attract people into places of entertainment is becoming more accentuated."

Profits and Losses

He thought that opening on Sundays might provide the best houses of the week, but that the week's takings might, in certain cases, suffer, and the outcome be that they would be unable to make anything out of it. He urged the Government to take their hand off the kinema business. In Lancashire, apart from the seaside towns, there was little hope of kinemas opening on Sunday.

The economic position of the industrial workman had been gradually getting worse.

Referring to the Entertainments Tax, he thanked the C.E.A. for its efforts to impress the Chancellor of the injustice of it. It was hoped that they would receive some form of relief in the near future.

SIMON ROWSON, who proposed the toast of the Kinema Industry, made reference to his long association with Manchester, and declared that the kinema Industry catered each week for between 15 million and 20 million people.

JOHN HARRISON, who is vice-chairman of the branch and has been nominated for the vice-presidency of the C.E.A., made a suitable reply.

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BRISTOL BALL

An A.B.C.-B.I.P. Night

An A.B.C.-B.I.P. ball has been arranged in Bristol, and will take place at Bright's Ballroom, Clifton, on St. Patrick's Day, March 17. Dancing will be from 9 p.m. to 3 a.m., music being provided by the well-known Ambassador's band. One or two film stars will attend the dance, and various novelties will add to the enjoyment of the evening.

Tickets, including a running buffet, are 6s. 6d. single, or 12s. double. The arrangements have been undertaken by the managers of the A.B.C. houses in Bristol, and the proceeds will be devoted to the Trade Benevolent Fund.

Leeds Kinema Carnival

Arrangements are complete for the annual Cinema Fancy Dress Carnival at the Leeds Majestic Dance Hall on Friday evening, January 27. Details have been drawn up by a committee under the chairmanship of L. Hutchinson, with Teddy Rush as secretary, and applications for tickets should be completed as early as possible

The allotment of tables is in the hands of J. Claughton.

Empire, Derby, Ball

Several hundred people attended the Derby Empire Cinema ball held at the Albert Hall.

Thanks to the arrangements made by H. J. Smithers, the manager, the function was a great success.

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PLAZA, RUGBY

NEXT MONDAY'S OPENING

On Monday next the magnificent new Rugby kinema, to be known as the Plaza, is to be opened by the Mayor of Rugby, Ald. J. J. McKinnell, J.P., in the presence of members of the Council and other local notabilities.

The Plaza, which is planned to accommodate 2,000 persons, has been built for Halford W. L. Reddish, J. T. and R. B. Lyddington, of Rugby, being the architects.

The theatre has a remarkable lighting scenic and drapery scheme, and a plaster cyclorama. Everything for this has been supplied to Holophane designs.

B.T.-H. talkie equipment is installed, and B.T.-H. generators and electric motors are to be used for current supply.

Sturtevant cleaning plant is also part of the equipment.

SCOTTISH C.E.A. ANNUAL MEETING

NEW PRESIDENT TO BE ELECTED

Kinema in Private House

Tuesday.

THE annual meeting of the Scottish C.E.A. will be held at the Grosvenor Restaurant, Glasgow, on Wednesday. The guest of honour at the luncheon following will be Randolph Richards, president of the C.E.A.

Owing to the resignation from the vice-presidency of Jimmie McBride, it will be necessary to elect both president and vice-president. It is anticipated that Thomas Ormiston and Mr. McLaughlan, of Edinburgh, will be asked to stand.

John A. Houston, hon. secretary, in his report for 1932, dealing with finance, states that there was a surplus of income over expenditure in the year of £90 18s. 6d. This had been added to the branch reserve account, which now balances at £1,174 12s. 5d., the majority of which is invested in Government stock.

The accounts will be presented by Herbert J. Green, the treasurer, and show a total income of £1,033 18s. 4d., including £977 3s. 3d., the subscriptions' proportion. Management expenses were £663 8s. 1d.; travelling £96 9s. 6d.; while payments to the Edinburgh, Aberdeen and Dundee sections represented £161.

The annual general meeting of the Scottish Cinematograph Trade Benevolent Fund will follow the C.E.A. luncheon.

Unlicensed Edinburgh Kinema

Two men, Charles Bowman and his son Cecil Bowman, were fined 5s. each in Edinburgh Court last week for giving kinema exhibitions in their house, the top flat of a tenement without a licence. Plain-clothes policemen, acting on complaints from neighbours, found 30 children in the house watching the performance.

The father's explanation was that the kinema was his hobby, and he found that mothers were glad to know their children were safe from the dangers of the street. They paid 1d. each, and he made little profit.

Kinema Ball

Arrangements are practically completed for the thirteenth annual kinema fancy dress ball, to be held in St. Andrew's Halls on February 10.

Tommy Lorne and the principals from the Theatre Royal, Glasgow, are providing a cabaret show, and it is expected that Carl Brisson, George Graves, and the principals from "The Merry Widow" at the Alhambra will also contribute.

Tickets, which are on sale at all kinemas, are in great demand.

Expert Safe Crackers

On Saturday burglars entered the manager's office at the Roxy, Maryhill Road, Glasgow, by burning a hole in the door, which enabled them to operate the lock. Blowing open the safe the raiders made off with about £300. A neat job was made of opening the safe, enough explosive being used to wreck the lock without doing more damage.

Away for the Hebrides

On Saturday last, G. French and G. Thompson, of the Zest Film Company, left Glasgow for the Hebrides. They will be in the islands for some time, shooting their film, which, with a length of about 3,000 ft., deals with the fishing fleets. Various Hebridean superstitions and legends have been worked into the script.

Kinema Attendant's Tragedy

John Cairns, an attendant at the Kelvin P.H., Glasgow, was a victim of a tragedy which took place at his home, Parker Street, Whiteinch, on Saturday, January 21. Mrs. Cairns was found lying wounded at 2, Parker Street. She was taken to the Western Infirmary, and as a result of a statement she had made the police went to her home at 12, Parker Street, where they found Cairns and a private of the Royal Scots Fusiliers, James Laborde, lying dead from shot wounds.

"Sleepless Nights" for Charity

In aid of the annual Glasgow University Students' Day a midnight matinee was held in the Regal, Sauchiehall Street, on Friday, January 20. The film shown was the comedy, "Sleepless Nights," which was screened for the first time in Glasgow. The show was a great success, and the proceeds go to charity. Tommy Lorne, the popular comedian from the Royal pantomime, "Cinderella," was present.

Dundee Sunday Openings

Permission has been granted to the King's Theatre, Dundee, and the Alhambra Theatre, to open on Sunday, January 29, and February 5, respectively for concert performances in aid of charity.

Laurel and Hardy Cablegram

James Reed, the new manager of La Scala, Glasgow, last week scored with his lobby display at La Scala. Jimmie, as an old colleague of Stan Laurel, of Laurel and Hardy (whose latest picture, "Hold 'Em, Jail," was being shown last week), had in the vestibule an enlarged copy of a cablegram from Laurel and Hardy hoping that La Scala patrons would enjoy their latest picture. They remembered the tremendous welcome given them on their visit last year, and wished him every success in his new appointment.

Last Sunday evening, in the Dennistoun Picture House, Glasgow, the Rev. F. P. Copland Simmons delivered a Burns sermon. A packed house evidently were pleased with the innovation.

Percy Gordon, for some years outdoor representative for W. and F. Film Service at Glasgow, has been appointed, as from January 30, Scottish Branch Manager for British Lion in succession to Mark Cowan.

Frank Barker, of Gaumont, believes in being up to date, and this week every Scottish exhibitor received, on the eve of the first round of the Scottish Cup Ties, a very appropriate leaflet giving the Gaumont tip for a winning eleven, which was catchily worded, consisting of Gaumont's latest batch of pictures.

The Glasgow branch staff of Universal presented their late manager, Mark Cowan, with a very handsome wireless set as a mark of their appreciation.

ABERDEEN'S NEW SUPER

CAPITOL APPOINTMENTS

Jack A. Wright, assistant manager of the Playhouse, Edinburgh, has been appointed manager of the Capitol, Aberdeen's new super, which is to be opened shortly. He takes over his new duties on January 30. Previous to his Playhouse appointment in 1929, he was seven years in charge of the Ad. Sales Dept. of Paramount, Glasgow, and for a few months as assistant manager for P.C.T. at the Picture House, Glasgow.

J. A. WRIGHT

Edward O'Henry, from Madame Tussaud's, London, has been appointed organist at the Capitol, Edinburgh. The sound manager will be W. F. Pirie, formerly manager of the old Electric Theatre, Aberdeen, which has been demolished in order to make way for the new Capitol. Edward Crombie, of Aberdeen, is the chief engineer.

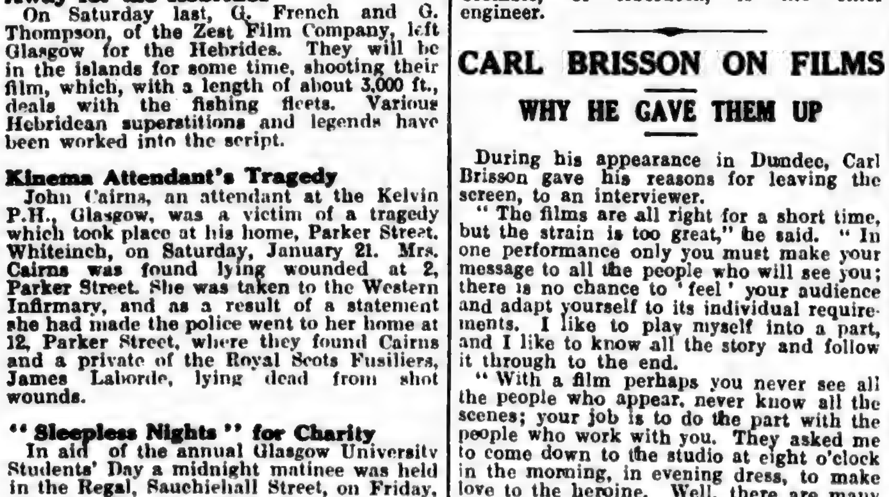
CARL BRISSON ON FILMS

WHY HE GAVE THEM UP

During his appearance in Dundee, Carl Brisson gave his reasons for leaving the screen, to an interviewer.

"The films are all right for a short time, but the strain is too great," he said. "In one performance only you must make your message to all the people who will see you; there is no chance to 'feel' your audience and adapt yourself to its individual requirements. I like to play myself into a part, and I like to know all the story and follow it through to the end.

"With a film perhaps you never see all the people who appear, never know all the scenes; your job is to do the part with the people who work with you. They asked me to come down to the studio at eight o'clock in the morning, in evening dress, to make love to the heroine. Well, there are many things I can do, but not that!"



Officials and managers of A.B.C.'s Scottish section at their annual dance held at the Grosvenor, Glasgow

Director Russell Mack and Lee Tracey studying the script for PRIVATE JONES (Universal) which is now in production

CHALLENGE TO EAST FIFE CANDIDATES

VIEWS WANTED ON TAX QUESTION

CHARLES ALLISON, of the Plaza, Dundee, who, as reported in last week's *Kine*, has just been appointed the Dundee Section's representative on the Scottish Executive of the C.E.A., has written the candidates in the East Fife by-election asking them to declare their position on the question of a reduction in Entertainments Tax.

His letter, dated January 20, was in the following terms:—

> DEAR SIR,—As Scottish Executive representative of the Dundee and District Section of the C.E.A.—whose area includes a large portion of the East Fife Constituency—I would be obliged if you would give me your views on our Association's request for a remission of the additional Entertainments Tax imposed in the Emergency Budget of 1931.
>
> . . . We base our claim for remission on the fact that this additional impost has had a most harmful effect on our Industry. The numbers of patrons attending our kinemas have been greatly reduced, but, coincident with that, the sums collected in Entertainments Tax have been enormously increased. One example of a kinema in this district might be quoted in illustration of this:—Last year the drawings showed a decrease of £2,480, whilst the kinemas paid £974 more in Entertainments Tax.
>
> Another point in our case is that the additional tax imposed in the Emergency Budget was placed upon the people least able to afford it, and the people who were also greatly affected by the economy measures then introduced, namely the wage-earning classes, who form the bulk of our patrons in the cheaper seats.
>
> I trust you will let me have your views on this matter in time for me to acquaint our members in your constituency of your attitude. I enclose a stamped addressed envelope for your reply.
>
> *CHARLES ALLISON.*

The candidates and the parties to whom they belong are as follows:—J. L. Anderson, Agricultural Party and Conservative; David Keir, Liberal Free Trader; Eric Linklater, Scottish Nationalist; J. Henderson Stewart, Liberal National; and Joseph Westwood, Labour.

KING'S, WALLASEY

MODERNISED BY NEW OWNERS

King's Kinema, Wallasey, which was recently acquired by a new company, of which the managing director is Walter G. Davies, has been greatly improved.

In the redecoration scheme, autumn gold is introduced as a chief colour, and a very fine effect is created. New seats upholstered in red and brown moquette have been fitted by the Trinity Chair Works, Scarborough, floors are recarpeted and a new proscenium front built.

Terrazzo steps have been laid at the main entrance. What gives the frontage a more commanding presence is the erection by David Rowan (Vidro), Ltd., of Liverpool, of a new Neon tubing sign in letters two feet deep. W. Connah is manager of this theatre.

WALTER BENTLEY'S ENTERPRISE

The Luxor, Eastbourne, of which Walter Bentley is managing director, will have a seating capacity of 2,000 and will open on April 3. Later on, Mr. Bentley announces, the Luxor, Ealing, with a capacity of 2,200 and a car-park for 200 cars, would be completed.

OPERATION ON P. G. HAMMOND

The many friends of P. G. N. Hammond, sales manager of the machine department of the Gaumont Co., Ltd., will regret to hear that he had to undergo an immediate operation for appendicitis on Saturday last. The operation was successful, and he is progressing as well as can be expected.

The first kinema in Aberdeen to introduce the Ardente apparatus for deaf people is the Picture House, Union Street. This apparatus is included in the equipment of the new Capitol, which is to be opened shortly.

FROM ALL QUARTERS

MANCHESTER KINEMA REOPENED

Norwich Gargle Parade

A competition arranged by Manager S. Sale, of the Granada, Dover, resulted in £51 10s. being raised for the Mayor of Dover's Benevolent Fund. The prize was a case of cutlery, and the winning number was drawn from a drum on the stage by the Mayor, supported by the Mayoress, Town Councillors, and members of the Dover Charity Committee.

By permission of H. B. Mayer the film projection room at the Grand Theatre, Stonehouse, was visited on Friday, January 20, by the members of the Plymouth branch of the Electrical Association for Women.

By permission of H. F. Wren, the proprietor of the house, a special dancing matinee was held on Saturday afternoon at the Regal, Staple Hill, Bristol, in aid of the Cosham Hospital.

On Sunday, January 29, a concert is to be held at the Gaumont Palace, Taunton, the net proceeds to go to local charities.

After witnessing a private showing of "Scarface," Burton-on-Trent Watch Committee have notified the management of the Opera House that they cannot regard the film as suitable for universal exhibition.

Film of Bristol

A talkie film of Bristol is to be made by the London Film Co. in connection with the Bristol Development Board. The film will show the various industries of the city, its docks and port facilities, as well as glimpses of some of its most famous beauty spots.

Believing in the maxim that prevention is better than cure, Eric Finlason, Norwich, Haymarket's new manager, took time by the forelock and instituted a gargle parade twice daily for his entire staff, and has warded off all 'flu attacks by this means.

The New Theatre Royal, Wolverhampton, commenced their series of fortnightly morning matinees for children on Saturday last.

Progress continues apace on the New Majestic Cinema, Cradley Heath, Staffs, which will probably be opened at Easter.

A special morning matinee at the King's Hall, Stourbridge, on Friday last, was attended by scholars of the local County Girls' High School.

Coun. W. H. Painter presented cheques to winners of a local newspaper competition at the Tivoli, Yardley, Birmingham, on Wednesday evening.

Birmingham "Dark House" Decision

A deputation of Birmingham City Justices viewed "The Dark House" privately on January 20 and, as a result, decided that no child under 16, whether accompanied by an adult or not, should see this film, which was booked by Gaumont Palace for the week commencing January 23.

The sum of £10 17s. 11d. was raised at a concert organised by A. Mawson, manager of the Grand Picture Theatre, Wath, near Rotherham, in aid of the Cortonwood Colliery Disaster Fund.

The Cinematograph Trade Benevolent Fund will benefit to the extent of £50 from the proceeds of the Leicester kinema ball on January 6.

Hadley Walker, chief projectionist at the Regal Kinema, Lincoln, is among the champion patrons of newspaper competitions in the Trade. He has just won a competition in connection with a national Sunday newspaper for the fifth time. Altogether he has won about £900 in eleven weeks.

An application to open Empress Cinema, Fleetwood, from 8 p.m. to 10 p.m. on January 29, for a British Legion concert, was granted by the Bench.

Matinee for Unemployed

A matinee, arranged by Lady Doris Vyner, of Studley Royal, held at the Palladium Picture House, Ripon, on Wednesday, January 18, was attended by a distinguished company. The building was lent for the matinee by E. R. Wood and over £60 was realised in aid of the Mayor of Ripon's fund for the distribution of food to the unemployed.

After being closed for a period the College Picture House, behind Manchester University, has been reopened by Mrs. Walker, wife of the late Harry Walker, who controlled the hall for some years prior to his death.

A bijou kinema has been erected at the Palace Hotel, Birkdale, and the Southport Amateur Kinematograph Society meet there for the performance of films produced by other amateur societies.

A profit of over £5 was made at the recent dance organised by the Sheffield Screen Golfing Society. This has been added to the prize fund of the Society.

A meeting of the shareholders of the Heeley Green Theatre, Sheffield, decided not to return to film programmes and instal talkies. Originally built as a kinema, stage plays and revues have been the fare during recent years.

NEW COLUMBIA FILMS

MORE BIG PRODUCT LINED UP

A Comedy of Darkest Africa

ANNOUNCEMENT has been received from Columbia that the hilarious farce, starring Wheeler and Woolsey, with Raquel Torres, which carried the working title of "That's Africa," has been permanently named "So This is Africa."

Besides the noted comedy stars, a large cast of prominent players are seen in the production. These include Esther Muir, Eddie Clayton, Henry Armetta, Spencer Charters, Burton Churchill, "Spec" O'Donnell, Jerome Storm and Charles O'Malley. In addition, a dancing chorus of 50 beautiful chorines and 200 Amazons and Tarzans will help support the noted "game hunters" in their triumphant trek through "Darkest Africa."

Eddie Cline, who directed "Million Dollar Legs," as well as a number of Wheeler and Woolsey vehicles, is doing the megaphoning.

As a direct result of her work in this film, Raquel Torres has been selected for an important rôle in "Tampico," starring Jack Holt, a sweeping saga of the building of a new frontier and a great industry.

"State Trooper" Starts

Barbara Weeks and Matthew Betz, who have recently completed important rôles in Columbia's "Child of Manhattan," under the direction of Eddie Buzzell, are together again in "State Trooper" (temporary title), a romantic melodrama of California's great oil refinery industry, which is being brought to the screen by D. Ross Lederman. Evalyn Knapp and Regis Toomey are the principals.

Columbia's "East of Fifth Avenue"

Leo Carrillo will play with one of those lovable Italian-American characterisations which brought him fame, in Columbia's "East of Fifth Avenue," which goes into production this week, with Ben Stoloff directing.

The story depicts the tribulations of a poor Italian immigrant who rises to affluence in the "quarter."

Carrillo includes among his more recent appearances Columbia's "Guilty Generation" and "Deception," in which he played the leading roles.

Richard Schayer, formerly with Universal in charge of the scenario department, has been appointed head of Columbia's story department. A former newspaperman and novelist, Schayer counts among his adaptations for the screen "Dance, Fools, Dance," for Joan Crawford, and "Private Lives" for Norma Shearer.

Shirley Palmer Signed

Shirley Palmer and "Dutch" Hendrian have been added to the cast of "Air Hostess," a story of the adventurous girls who fly the great trans-Atlantic planes for a living. James Murray has the male lead with Evalyn Knapp playing opposite him. Thelma Todd, Jane Darwell and J. M. Kerrigan have already been signed for featured roles. Al Rogell is directing.

Columbia's epic Indian picture, starring Tim McCoy, which bore the title "Red Man," while it was being produced on location in Wyoming, will reach the screen under the title "The End of the Trail."

"The End of the Trail" is heralded as the most spectacular Indian production since "The Covered Wagon" and "The Vanishing American." In addition to Tim McCoy the cast includes Luana Walters, Wheeler Oakman, Lafe McKee and Wally Albright. D. Ross Lederman is directing.

Stage Star Signed

Otto Kruger, one of America's most prominent stage stars, has finally succumbed to the lure of the screen, and has affixed his signature to a contract with Columbia. Kruger consistently refused to desert the stage, even when he could have combined it with picture work.

Mae Clarke, who has just completed the principal feminine rôle opposite Alan Dinehart in Columbia's "As the Devil Commands," has been engaged for the lead in "Parole Girl," which goes into production immediately, under the direction of Eddie Cline.

The story of "Parole Girl" was written by Norman Krasna around the experiences in the underworld of a girl trying to go straight on parole from jail.

Department Store Drama

NEW TYPE THEME FROM F.N.

ANOTHER important production for early Trade show is announced by First National. This is "Employee's Entrance," to be presented at the Prince Edward Theatre on February 1 at 8.45 p.m.

D. E. Griffiths, managing director of First National, prophesies a phenomenal success for this picture, describing it as one which has something to intrigue every type of filmgoer. This opinion is confirmed by the growing advance reports it has received, which place it among the finest that have come along during recent months.

Adapted from the story, "The Machine," by David Boehm, "Employee's Entrance" has the fascinating setting of a vast, up-to-date and super-efficiently directed departmental store, wherein a graphically unfolded and highly sensational drama takes place. As its title suggests, the story gives a vivid insight into such a beehive through the eyes of the multitude of workers employed there.

A Great Characterisation

Warren William, who is rapidly achieving a foremost position among the greatest screen celebrities following upon his performances in "Three On A Match" and "The Match King," takes the leading rôle, and is said to excel all his previous characterisations in his study of a ruthless and domineering director. He is seen as Kurt Alderson, who has become so obsessed in the mighty machine that he controls that every member of his staff is considered simply as a cog employed to do his will. A man of tremendous ambition and unflagging energy, he commands sympathy despite his despotic nature.

Loretta Young appears opposite William in a rôle that is far more dramatic than those in which she is usually seen, and Wallace Ford, recalled for his excellent work in "Central Park," also takes a featured part. The film is also highly interesting because of the excellent work done by Alice White, who makes a most successful come-back.

Roy Del Ruth directed, and the supporting players include Albert Gran, Allen Jenkins, Hale Hamilton, Marjorie Gateson, Ruth Donnelly, Zita Moulton, Berton Churchill, and Charles Sellon.

Smash Showmanship

Reviewing the production, the *Hollywood Reporter* states: "Will stand back of smash showmanship. Filled with facts as they exist to-day in almost any big business. Warren William carries off the honours. Loretta Young has never given such an excellent performance. Wallace Ford is swell. Alice White comes through with as nifty a characterisation as we have seen for some time. Splendid direction."

The *Hollywood Herald* states: "Injecting a colourful punch of human interest, 'Employee's Entrance' tells a story that is vividly dramatic, and should prove unusually entertaining. Large and very capable cast. There is that gripping punch of achievement. Quite out of the ordinary."

Permission has been given for the Grand Theatre, a Birmingham music-hall on the Moss Empire circuit, to open on Sunday, January 29, for the exhibition of "Grand Hotel," which is having a remarkably successful week-day run.

Warren William and Loretta Young in EMPLOYER'S ENTRANCE (F.N.)

BEST TEN IN U.S.

UNIQUE POSITION OF MG-M

Five of the first seven productions of the list officially proclaiming "The Best Ten" in the United States during 1932 were Metro-Goldwyn-Mayer pictures..

Annually the ten best pictures of the year are chosen by the motion-picture critics of America, and, for 1932, M-G-M's "Grand Hotel" was awarded first place; "The Champ" second place; "The Guardsman" fourth; "Smilin' Through" fifth, and "Emma" seventh. This yearly consensus of opinion of America's critics is conducted by the *Film Daily*.

In addition to the "ten best," there is a 1932 honour rôle, which includes a list of pictures securing numerous votes but not included among the "Big Ten." On this list of 46, there are 11 Metro-Goldwyn-Mayer productions.

Never before in the history of this annual selection has any company been awarded five places among the best ten. The nearest approach to this record was also by M-G-M in 1929, when it won four of the ten places.

"Grand Hotel," "The Rise of Helga" and "The Champ" were also among the ten best pictures selected by readers of *Der Deutsche*, the German newspaper.

MUSIC AGREEMENT EXTENDED

The agreement between the music publishers and producers, covering the use of music for films, has again been extended, this time until February 28.

The agreement, parties to which are C. J. Dixey, secretary to the M.P.A., as agents for the publishers, and Western Electric on behalf of their producer-licensees, expired in September last year, and was extended until December 31.

Boris Karloff and Zita Johann in THE MUMMY, the Universal thriller

MORE ACTION AND LESS TALK

UNIVERSAL'S OUTDOOR POLICY

THE movies have been within four walls long enough, and it's time to move outdoors for a while!

Such is the conviction of Carl Laemmle, Jun., the youthful production head of Universal, who announced this week that a large percentage of the screen plays released in 1933 by Universal would have the wide open spaces as their background.

"I don't mean to advance the theory that the outdoor film is the panacea for current motion picture ills," the young executive stated, "but I earnestly believe that the kinema has not taken advantage of the unlimited opportunities which extra-studio locations offer, and offer exclusively to the screen."

Natural Settings

A generous portion of such outdoor productions is included in the immediate release schedule of Universal. "Nagana," laid against the natural background of the African jungle, and starring Tala Birell, with Melvyn Douglas, will arrive in London next week, and Miss Birell is scheduled to begin work this week in another outdoor screen drama, "Black Pearls," much of which was filmed in Tahiti by Irvin Willat and cameraman Glenn Kreschner.

German-American Cast

"S.O.S. Iceberg," with a German-American cast, has just been completed on the frozen wastes of Arctic Greenland by Dr. Arnold Fanck, the same director who made Universal's memorable "The White Hell of Pitz Palu." Along with "The Rebel," recently completed in the Swiss Alps with Vilma Banky, Luis Trenker and Victor Varconi heading the Continental cast, "S.O.S. Iceberg" is now in the editing stage at a Berlin studio. Then, of course, there is "Destination Unknown," a sea drama with the entire action taking place on a crippled schooner, and just completed at the West Coast film plant with Pat O'Brien, Ralph Bellamy and Betty Compson sharing feature honours. "Private Jones," co-starring Lee Tracy and Gloria Stuart, and "The Big Cage," the forthcoming circus drama, starring Clyde Beatty, world's greatest wild animal trainer, also have an outdoor atmosphere.

Sound stages will not be neglected in the coming year's screen programme at Universal, but the accent definitely rests on the wide open spaces.

IDEAL'S FUN-FARE

PRESS PRAISES SENNETT COMEDY

Mack Sennett's new feature-length production, "Hypnotized," Ideal is Trade showing to-day (Thursday).

In America, where "Hypnotized" has already been pre-viewed, it has received unqualified praise from the Press, a few extracts of which we quote:—

"A very good comedy for everybody . . . the second half is loaded with action and laughs."—*Harrison's Report.*

"'Hypnotized' is the season's most ambitious production from the North Hollywood headquarters of that old archdeacon of comedy, Mack Sennett . . . there is plenty of hilarity built on the lines that Sennett has found most diverting."—*Hollywood Herald.*

"They have put everything into this picture . . . there are many funny gags . . . the hilarious finish kept the packed house in gales of laughter."—*Hollywood Filmograph.*

Ideal assert that there never was a time when Britain so needed laughter. Here, they add, is *the* fun-fare for the times!

Variety in the M-G-M Schedule

THE wide diversity of themes in the current M-G-M Schedule is indicated in the list of stories comprising the twenty pictures now in work. Almost every part of the world is represented in the locations.

"THE WHITE SISTER," the new co-starring vehicle for Helen Hayes and Clark Gable, is being directed by Victor Fleming, from F. Marion Crawford's novel. "Hell Below," based on "Pigboats," the submarine drama by Commander Edward Ellsberg, is in production. Jack Conway is directing, with Robert Montgomery, Walter Huston, Jimmy Durante and a big cast.

Irish backgrounds will mark "Peg o' My Heart," based on J. Hartley Manners' stage play, in which Robert Z. Leonard will start directing Marion Davies in a few days. Norma Shearer will soon start in "La Tendresse," from Henri Bataille's stage play. Buster Keaton and Jimmy Durante are at work on their new comedy directed by Edward Sedgwick. Ernest Truex, the Broadway stage star, Una Merkel and others are busy in "Whistling in the Dark," which Elliott Nugent is directing from the original Truex stage hit. George Hill is directing Lee Tracy, Benita Hume, Una Merkel, Jimmy Gleason, and a big cast in "Clear All Wires," the famous stage play by Bella and Samuel Spewack.

The War Again

The World War provides the setting for "To-day We Live," in which Joan Crawford is being co-starred with Gary Cooper, under Howard Hawks' direction. War in the future provides the theme of "Men Must Fight," based on the sensational stage play, in which Edgar Selwyn is directing Lewis Stone, Phillips Holmes, Diana Wynyard, and others.

England is the locale of "The Secret of Madame Blanche," based on another stage hit, by Martin Brown, in which Charles Brabin is directing Irene Dunne and Phillips Holmes. Sam Wood is preparing to start direction immediately on "Man On the Nile," in which Ramon Novarro will star in a vivid romance of Cairo and Egypt.

Dressler's New Role

"Tugboat Annie," from the Norman Reilly Raine stories, will shortly go into production, with Charles F. Riesner directing Marie Dressler and Wallace Beery. Also scheduled for an early start is "Tarzan and His Mate," based on Edgar Rice Burroughs' tales, in which Johnny Weissmuller and Maureen O'Sullivan will again appear in jungle adventure. "Night Life," an original story, is scheduled for Jean Harlow. Frozen in, north of the Arctic circle, is the Metro-Goldwyn-Mayer polar expedition, directed by Col. W. S. Van Dyke, filming "Eskimo," from Captain Peter Freuchen's novel. John Barrymore will return to M-G-M soon for "Reunion in Vienna." Harry Beaumont's next directorial assignment will be "Happily Unmarried."

Anita Loos and John Emerson

Anita Loos and John Emerson, her husband, have been signed to new long-term contracts. Another long-term contract has been signed by Laurence Stallings, who will do originals and also adaptations and dialogue.

Frank Capra with M-G-M

Frank Capra has been loaned from Columbia to direct one picture, the name of which has not yet been announced. Capra's films include "Rain or Shine," "Dirigible," "The Miracle Woman," and "Platinum Blonde."

Benita Hume, the brilliant British film and stage actress, is playing the leading feminine rôle of Kate Nelson in "Clear All Wires," adapted from the famous stage play recounting the hectic adventures of an American news correspondent in Europe.

Thrills of the Frozen North

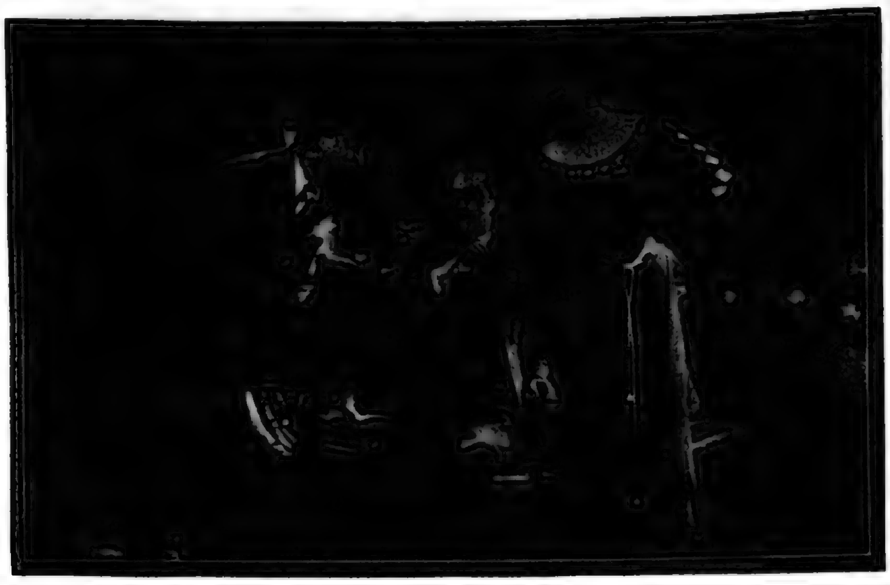
Amazing Adventure Film from Fox

Fox have purchased the complete footage of the amazing film record which Father Hubbard, the famous American geologist, made in the volcanic regions of Alaska.

Tentatively titled "Aniakchak," the picture is described as unique in kinematic entertainment, replete with thrilling action reflecting the intrepid daring of the "Glacier Priest" as Father Hubbard is known in America.

During his Alaskan adventures, Father Hubbard visited Mount Aniakchak by 'plane, flew around inside the crater for 50 minutes, and finally landed on a small lake. No 'plane ever has been known to land inside an active volcano before. Taking off again, it was found that the hot air currents literally "lifted" the 'plane upward and finally enabled Pilot Frank Dorbandt to shoot over the edge to safety.

Among Father Hubbard's recent achievements was scaling the icy peak of Mount Katmai, considered one of the world's most difficult feats. After a short rest, he next ascended Mount Shishaldin, judged by many Alaskans to be impossible through the failures of previous climbing expeditions. After studying the meteorological conditions of these regions, the party next proceeded to Bogoslof, an isolated Behring Sea Island, to discover, if possible, how such volcano isles are formed.



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The story tells of the experiences of two rival Fleet Street journalists, Cicely Courtneidge and Jack Hulbert, who are anxious to scoop one another on an abducted heiress story. The heiress is played by Tamara Desni, recently a dancer in "Casanova." She is of Russian origin, is not yet twenty and will make her first screen appearance. Garry Marsh is also cast.

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SHOP FIGHTS
High Jinks in B.I.P. Film

Leslie Fuller's new starring vehicle—"Hawleys of High Street," which took the floor last week, under the direction of Thomas Bentley, still has its locale in the High Street of the title. A butcher's shop and a draper's have been most realistically built for these scenes. The draper's, which has been stocked with the smallest button to costumes and hats, even boasts a mechanical change-giving machine.

The butcher's shop, owned by Moore Marriott, is stocked with joints of pork, kidneys, sausages, sides of beef, and in place of honour a whole pig. For close-up purposes it was necessary to have the actual thing on the set, and Fuller receives much punishment from a leg of pork.

Two of the comedy high-lights in this scene are a bargain sale in which Fuller, in his eagerness to cope with the crowds, succeeds in falling through his own window, and a terrific fight between Moore Marriott and Fuller in the butcher's shop, joints of meat being the sole weapons of warfare.

"WALTZ TIME"
Evelyn Laye Completes

The production of "Waltz Time," A. P. Herbert's English adaptation of "Die Fledermaus," is now completed and the film is in the stage of final cutting.

Evelyn Laye is to make a second G.-B. talkie this year.

"LOVE AND LET LOVE"
On Final Stages

"Love and Let Love" proceeds under the direction of Anatol Litwak. On a set built to represent the interior of a luxurious flat in the Champs Elysées belonging to Madeleine Carroll, the jubilant friends of Ivor Novello are shown arriving to congratulate their reluctantly married friend. Kay Hammond, overcome with sleep after a celebration at which she takes more wine than is wise, remains the night in the flat.

The end of the production is now in sight.

"ORDERS ARE ORDERS"
Cyril Maude as Colonel

Walter Forde is assembling his cast for "Orders Are Orders" at Lime Grove. Cyril Maude, as the Colonel, and Charlotte Greenwood, as the American floor secretary, are cast, and a noted American comedian is to play the producer.

Jack Raymond will shortly direct a version of "Summer Lightning" for B. and D.

Graham Cutts will direct for Warner Brothers at Teddington.

"Lord of the Manor" is the title of a new Henry Edwards' Paramount subject.

SHOWING NEXT WEEK

Several new pictures appear in the West End next week. "Sign of the Cross" is at the Carlton, "Twenty Thousand Years in Sing Sing" at the Empire, "Central Park" at the New Gallery, "Sporting Widow" is running concurrently at the Astoria and New Victoria. Among the Provincial releases are "One Hour With You," "Hell's Highway," and "There Goes the Bride."

London

Astoria.—"Sporting Widow" (Paramount).

Capitol.—"Man Against Women" (U.A.).

Carlton.—"Sign of the Cross" (Paramount).

Davis, Croydon.—"Wedding Rehearsal" (Ideal) and "The Flying Squad" (British Lion).

Dominion.—"Airmail" (Universal) and "Rackety Rax" (Fox).

Empire.—"Twenty Thousand Years in Sing Sing" (First National).

Marble Arch Pavilion.—"Rome Express" (Gaumont).

Metropole.—"One Way Passage" (Warner) and "Soldiers of Fortune" (U.A.).

New Gallery.—"Central Park" and "Cabin in the Cotton" (First National).

New Victoria.—"Sporting Widow" (Paramount).

Plaza.—"Evenings for Sale" (Paramount) and "Sally Bishop" (Br. Lion).

Regal.—"I Am A Fugitive" (Warner).

Stoll.—"The Big Broadcast" (Paramount) and "The Old Dark House" (Universal).

Tivoli.—"Yes, Mr. Brown" (W. and F.).

Birmingham

Forum.—"Here's George" and "The 13th Guest" (P.D.C.).

Futurist.—"Roar of the Dragon" (Radio).

Gaumont Palace.—"Pack Up Your Troubles" (M-G-M) and "Men of Steel" (U.A.).

Scala.—"Tell Me To-night" (W. and F.).

West End.—"Baroud" (Ideal) and "Hell's Highway" (Radio).

Bradford

Empire.—"Downstairs" (M-G-M).

Morley Street.—"The Lodger" (W. and F.) and "Attorney for the Defense" (U.A.).

Regent.—"Josser in the Army" (Wardour) and "Love is a Racket" (First National).

Savoy.—"Successful Calamity" (Warner).

Theatre Royal.—"The Greeks Had a Word for Them" (U.A.).

Bristol

Empire.—"Chandu the Magician" (Fox) and "They Never Come Back" (Pathé).

Hippodrome.—"Back Street" (Universal).

King's.—"Devil of the Deep" (Paramount) and "Watch Beverly" (Butcher).

New Palace.—"Downstairs" (M-G-M).

Regent.—"Rome Express" (Gaumont).

Stoll.—"One Hour With You" (Paramount) and "Jewel Robbery" (Warner).

Triangle.—"Chandu the Magician" (Fox) and "They Never Come Back" (Pathé).

Whiteladies.—"Devil and the Deep" (Paramount) and "Watch Beverly" (Butcher).

Cardiff

New Theatre.—"Looking on the Bright Side" (Radio).

Park Hall.—"Divorce in the Family" (M-G-M).

Pavilion.—"Chandu the Magician" (Fox).

Queen's.—"American Madness" (U.A.) and "No Living Witness" (Gaumont).

Edinburgh

Caley.—"The Crooner" (First National).

New Picture House.—"The Devil and the Deep" (Paramount) and "Wonderful Story" (Sterling).

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Palace.—"Thark" (W. and F.).

Playhouse.—"Attorney for the Defence" (U.A.).

Rutland.—"Pack Up Your Troubles" (M-G-M) and "The Return of Raffles" (W.P.).

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Synod Hall.—"Maid of the Mountains" (Wardour).

Glasgow

Coliseum. — "Successful Calamity" (Warner) and "Get That Lion" (Wardour).

Cranston's.—"The Strange Love of Molly Louvain" and "The Dark Horse" (First National).

Grand Central. — Mon., "By Whose Hand?"; Thurs., "Divine Love" (U.A.).

Green's Playhouse. — "The Doomed Battalion" and "Fast Companions" (Universal).

La Scala.—"Skyscraper Souls" (M-G-M).

New Savoy.—"Red Dust" (M-G-M) and "The Return of Raffles" (W.P.).

Regal.—"Successful Calamity" (Warner) and "Get That Lion" (Wardour).

Regent.—"Kongo" (M-G-M).

The Picture House.—"Tell Me To-night" (W. and F.).

Leeds

Assembly Rooms.—"Speak Easily" (M-G-M).

Coliseum.—Mon., "Embassy Girl" (Fox); Thurs., "Divorce in Family" (M-G-M).

Majestic.—"Pack Up Your Troubles" (M-G-M).

Paramount.—"Say It With Music" (W. and F.) and "Shopworn" (U.A.).

Rialto.—"Love is a Racket" and "Miss Pinkerton" (F.N.).

Scala.—"There Goes the Bride" (Ideal) and "Painted Woman" (Fox).

Tower.—"One Hour With You" (Paramount).

Liverpool

Forum.—"American Madness" (U.A.).

Futurist.—"One Hour With You" (Paramount).

Palais de Luxe.—"As You Desire Me" (M-G-M).

Prince of Wales.—"His Wife's Mother" (Wardour).

Rialto.—"Skyscraper Souls" (M-G-M).

Royal Hippodrome.—"Cabin in the Cotton" (First National) and "The Fighting Gentleman" (Butcher).

Scala.—"Man From Yesterday" (Paramount).

Trocadero.—"Pack Up Your Troubles" (M-G-M).

Manchester

Deansgate.—"White Zombi" (U.A.) and "Love in High Gear" (Equity).

Gaiety.—"The Golden West" (Fox) and "They Never Come Back" (Pathé).

Paramount.—"Blonde Venus" (Paramount) and "Is My Face Red?" (Radio).

Piccadilly.—"Salome Jane" and "Embassy Girl" (Fox).

Theatre Royal.—"Successful Calamity" and "The Silver Greyhound" (Warner).

Newcastle

New Westgate.—"Street of Women" (Warner) and "Hell's Highway" (Radio).

Paramount.—"Money Means Nothing" (Paramount) and "Dr. X" (First National).

Tommy Handley, the B.B.C. artist, who was recently filmed by Gaumont, uses a home recorder to rehearse his broadcasts

Pavilion.—"Penalty of Fame" (Universal).

Queen's Hall.—"There Goes the Bride" (Ideal).

Stoll.—"Cardigan's Last Case" (Radio) and "Blockade" (New Era).

Sheffield

Albert Hall.—"Painted Woman" and "Down to Earth" (Fox).

Central P.H.—"Two Seconds" and "Working Wives" (First National).

Cinema House.—"Downstairs" (M-G-M) and "Return of Raffles" (W.P.).

Electra Palace.—"Lily Christine" (Paramount) and "Partners, Please" (P.D.C.).

Hippodrome.—"Chandu the Magician" (Fox) and "Stranger in Town" (Warner).

Regent P.H.—"There Goes the Bride" (Ideal).

Union Street.—"When London Sleeps" (A.P.D.) and "The Death Ray" (Pathé).

SHOWMAN PARSON FILMED

Pathé will shortly be showing in their Pathétone Weekly programme a film in which the Rev. Bruce Cornford, a prominent parson in Portsmouth, gives his views in favour of the opening of kinemas on Sundays.

Concisely put and very simply expressed, Mr. Cornford's views on this subject will prove intensely interesting, and it is to be hoped that his eagerness for the success of the Bill in his district will infect the voters to see that it goes through with a big majority.

ALL-MAINS SOUND-FILM TESTING MACHINES

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GREENLAND PLACE, CAMDEN TOWN,
LONDON, N.W.1.

'PHONE GULLIVER 8451-3

The New P.D.C. Line-up

More scenes from the first Majestic pictures recently Trade shown by P.D.C. in London and the Provinces. (1) THE CRUSADER with Evelyn Brent, Lew Cody, Ned Sparks, H. B. Warner and Marceline Day. (2) Jean Hersholt and Jackie Searle in HEARTS OF HUMANITY. (3) THE UNWRITTEN LAW, which had a successful two weeks premiere at the Capitol, features Greta Nissen and Skeets Gallagher. (4) THE PHANTOM EXPRESS, with J. Farrell Macdonald, William Collier, jun. and Sally Blane

During the filming of THE SECRET AGENT, a P.D.C. picture, the Trade show of which will shortly be announced, it was necessary to build several elaborate sets in order faithfully to reproduce the interior of a modern poison gas factory. Harry Piel is starred in this spectacular and thrilling drama of international intrigue

George Gee, Gene Gerrard and Olive Borden in HELP! (B.I.P.)

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SHOP FIGHTS
High Jinks in B.I.P. Film

Leslie Fuller's new starring vehicle—"Hawleys of High Street," which took the floor last week, under the direction of Thomas Bentley, still has its locale in the High Street of the title. A butcher's shop and a draper's have been most realistically built for these scenes. The draper's, which has been stocked with the smallest button to costumes and hats, even boasts a mechanical change-giving machine.

The butcher's shop, owned by Moore Marriott, is stocked with joints of pork, kidneys, sausages, sides of beef, and in place of honour a whole pig. For close-up purposes it was necessary to have the actual thing on the set, and Fuller receives much punishment from a leg of pork.

Two of the comedy high-lights in this scene are a bargain sale in which Fuller, in his eagerness to cope with the crowds, succeeds in falling through his own window, and a terrific fight between Moore Marriott and Fuller in the butcher's shop, joints of meat being the sole weapons of warfare.

"WALTZ TIME"
Evelyn Laye Completes

The production of "Waltz Time," A. P. Herbert's English adaptation of "Die Fledermaus," is now completed and the film is in the stage of final cutting.

Evelyn Laye is to make a second G.-B. talkie this year.

"LOVE AND LET LOVE"
On Final Stages

"Love and Let Love" proceeds under the direction of Anatol Litwak. On a set built to represent the interior of a luxurious flat in the Champs Elysées belonging to Madeleine Carroll, the jubilant friends of Ivor Novello are shown arriving to congratulate their reluctantly married friend. Kay Hammond, overcome with sleep after a celebration at which she takes more wine than is wise, remains the night in the flat.

The end of the production is now in sight.

"ORDERS ARE ORDERS"
Cyril Maude as Colonel

Walter Forde is assembling his cast for "Orders Are Orders" at Lime Grove. Cyril Maude, as the Colonel, and Charlotte Greenwood, as the American floor secretary, are cast, and a noted American comedian is to play the producer.

Jack Raymond will shortly direct a version of "Summer Lightning" for B. and D.

Graham Cutts will direct for Warner Brothers at Teddington.

"Lord of the Manor" is the title of a new Henry Edwards' Paramount subject.

SHOWING NEXT WEEK

Several new pictures appear in the West End next week. "Sign of the Cross" is at the Carlton, "Twenty Thousand Years in Sing Sing" at the Empire, "Central Park" at the New Gallery, "Sporting Widow" is running concurrently at the Astoria and New Victoria. Among the Provincial releases are "One Hour With You," "Hell's Highway," and "There Goes the Bride."

London

Astoria.—"Sporting Widow" (Paramount).

Capitol.—"Man Against Women" (U.A.).

Carlton.—"Sign of the Cross" (Paramount).

Davis, Croydon.—"Wedding Rehearsal" (Ideal) and "The Flying Squad" (British Lion).

Dominion.—"Airmail" (Universal) and "Rackety Rax" (Fox).

Empire.—"Twenty Thousand Years in Sing Sing" (First National).

Marble Arch Pavilion.—"Rome Express" (Gaumont).

Metropole.—"One Way Passage" (Warner) and "Soldiers of Fortune" (U.A.).

New Gallery.—"Central Park" and "Cabin in the Cotton" (First National).

New Victoria.—"Sporting Widow" (Paramount).

Plaza.—"Evenings for Sale" (Paramount) and "Sally Bishop" (Br. Lion).

Regal.—"I Am A Fugitive" (Warner).

Stoll.—"The Big Broadcast" (Paramount) and "The Old Dark House" (Universal).

Tivoli.—"Yes, Mr. Brown" (W. and F.).

Birmingham

Forum.—"Here's George" and "The 13th Guest" (P.D.C.)

Futurist.—"Roar of the Dragon" (Radio).

Gaumont Palace.—"Pack Up Your Troubles" (M-G-M) and "Men of Steel" (U.A.).

Scala.—"Tell Me To-night" (W. and F.).

West End.—"Baroud" (Ideal) and "Hell's Highway" (Radio).

Bradford

Empire.—"Downstairs" (M-G-M).

Morley Street.—"The Lodger" (W. and F.) and "Attorney for the Defense" (U.A.).

Regent.—"Josser in the Army" (Wardour) and "Love is a Racket" (First National).

Savoy.—"Successful Calamity" (Warner).

Theatre Royal.—"The Greeks Had a Word for Them" (U.A.).

Bristol

Empire.—"Chandu the Magician" (Fox) and "They Never Come Back" (Pathé).

Hippodrome.—"Back Street" (Universal)

King's.—"Devil of the Deep" (Paramount) and "Watch Beverly" (Butcher).

New Palace.—"Downstairs" (M-G-M).

Regent.—"Rome Express" (Gaumont).

Stoll.—"One Hour With You" (Paramount) and "Jewel Robbery" (Warner).

Triangle.—"Chandu the Magician" (Fox) and "They Never Come Back" (Pathé).

Whiteladies.—"Devil and the Deep" (Paramount) and "Watch Beverly" (Butcher).

Cardiff

New Theatre.—"Looking on the Bright Side" (Radio).

Park Hall.—"Divorce in the Family" (M-G-M).

Pavilion.—"Chandu the Magician" (Fox).

Queen's.—"American Madness" (U.A.) and "No Living Witness" (Gaumont).

Edinburgh

Caley.—"The Crooner" (First National)

New Picture House.—"The Devil and the Deep" (Paramount) and "Wonderful Story" (Sterling).

New Victoria.—"The Devil and the Deep" (Paramount) and "Wonderful Story" (Sterling).

Palace.—"Thark" (W. and F.).

Playhouse.—"Attorney for the Defence" (U.A.).

Rutland.—"Pack Up Your Troubles" (M-G-M) and "The Return of Raffles" (W.P.).

St. Andrew Square.—"Pack Up Your Troubles" (M-G-M) and "The Return of Raffles" (W.P.).

Synod Hall.—"Maid of the Mountains" (Wardour).

Glasgow

Coliseum. — "Successful Calamity" (Warner) and "Get That Lion" (Wardour).

Cranston's.—"The Strange Love of Molly Louvain" and "The Dark Horse" (First National).

Grand Central. — Mon., "By Whose Hand?"; Thurs., "Divine Love" (U.A.).

Green's Playhouse. — "The Doomed Battalion" and "Fast Companions" (Universal).

La Scala.—"Skyscraper Souls" (M-G-M).

New Savoy.—"Red Dust" (M-G-M) and "The Return of Raffles" (W.P.).

Regal.—"Successful Calamity" (Warner) and "Get That Lion" (Wardour).

Regent.—"Kongo" (M-G-M).

The Picture House.—"Tell Me To-night" (W. and F.).

Leeds

Assembly Rooms.—"Speak Easily" (M-G-M).

Coliseum.—Mon., "Embassy Girl" (Fox); Thurs., "Divorce in Family" (M-G-M).

Majestic.—"Pack Up Your Troubles" (M-G-M).

Paramount.—"Say It With Music" (W. and F.) and "Shopworn" (U.A.).

Rialto.—"Love is a Racket" and "Miss Pinkerton" (F.N.).

Scala.—"There Goes the Bride" (Ideal) and "Painted Woman" (Fox).

Tower.—"One Hour With You" (Paramount).

Liverpool

Forum.—"American Madness" (U.A.).

Futurist.—"One Hour With You" (Paramount).

Palais de Luxe.—"As You Desire Me" (M-G-M).

Prince of Wales.—"His Wife's Mother" (Wardour).

Rialto.—"Skyscraper Souls" (M-G-M).

Royal Hippodrome.—"Cabin in the Cotton" (First National) and "The Fighting Gentleman" (Butcher).

Scala.—"Man From Yesterday" (Paramount).

Trocadero.—"Pack Up Your Troubles" (M-G-M).

Manchester

Deansgate.—"White Zombie" (U.A.) and "Love in High Gear" (Equity).

Gaiety.—"The Golden West" (Fox) and "They Never Come Back" (Pathé).

Paramount.—"Blonde Venus" (Paramount) and "Is My Face Red?" (Radio).

Piccadilly.—"Salome Jane" [illegible] "Embassy Girl" (Fox).

Theatre Royal.—"Successful Calamity" and "The Silver Greyhound" (Warner).

Newcastle

New Westgate.—"Street of Women" (Warner) and "Hell's Highway" (Radio).

Paramount.—"Money Means Nothing" (Paramount) and "Dr. X" (First National).

Tommy Handley, the B.B.C. artist, who was recently filmed by Gaumont, uses a home recorder to rehearse his broadcasts.

Pavilion.—"Penalty of Fame" (Universal).

Queen's Hall.—"There Goes the Bride" (Ideal).

Stoll.—"Cardigan's Last Case" (Radio) and "Blockade" (New Era).

Sheffield

Albert Hall.—"Painted Woman" and "Down to Earth" (Fox).

Central P.H.—"Two Seconds" and "Working Wives" (First National).

Cinema House.—"Downstairs" (M-G-M) and "Return of Raffles" (W.P.).

Electra Palace.—"Lily Christine" (Paramount) and "Partners, Please" (P.D.C.).

Hippodrome.—"Chandu the Magician" (Fox) and "Stranger in Town" (Warner).

Regent P.H.—"There Goes the Bride" (Ideal).

Union Street.—"When London Sleeps" (A.P.D.) and "The Death Ray" (Butcher).

SHOWMAN PARSON FILMED

Pathé will shortly be showing [illegible] their Pathétone Weekly programme [illegible] in a [illegible] which the Rev. Bruce Cornford, a prominent parson in Portsmouth, [illegible] his views in favour of the opening of cinemas on Sundays.

Concisely put and very simply expressed, Mr. Cornford's views on this subject will prove intensely interesting, and it is to be hoped that his eagerness for the success of the Bill in his district will infect the voters to see that it goes through with a big majority.

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The New P.D.C. Line-up

More scenes from the first Majestic pictures recently Trade shown by P.D.C. in London and the Provinces. (1) THE CRUSADER with Evelyn Brent, Lew Cody, Ned Sparks, H. B. Warner and Marceline Day. (2) Jean Hersholt and Jackie Searle in HEARTS OF HUMANITY. (3) THE UNWRITTEN LAW, which had a successful two weeks premiere at the Capitol, features Greta Nissen and Skeets Gallagher. (4) THE PHANTOM EXPRESS, with J. Farrell Macdonald, William Collier, jun. and Sally Blane

During the filming of THE SECRET AGENT, a P.D.C. picture, the Trade show of which will shortly be announced, it was necessary to build several elaborate sets in order faithfully to reproduce the interior of a modern poison gas factory. Harry Piel is starred in this spectacular and thrilling drama of international intrigue

Two W. & F. Trade Shows

1

2

3

4

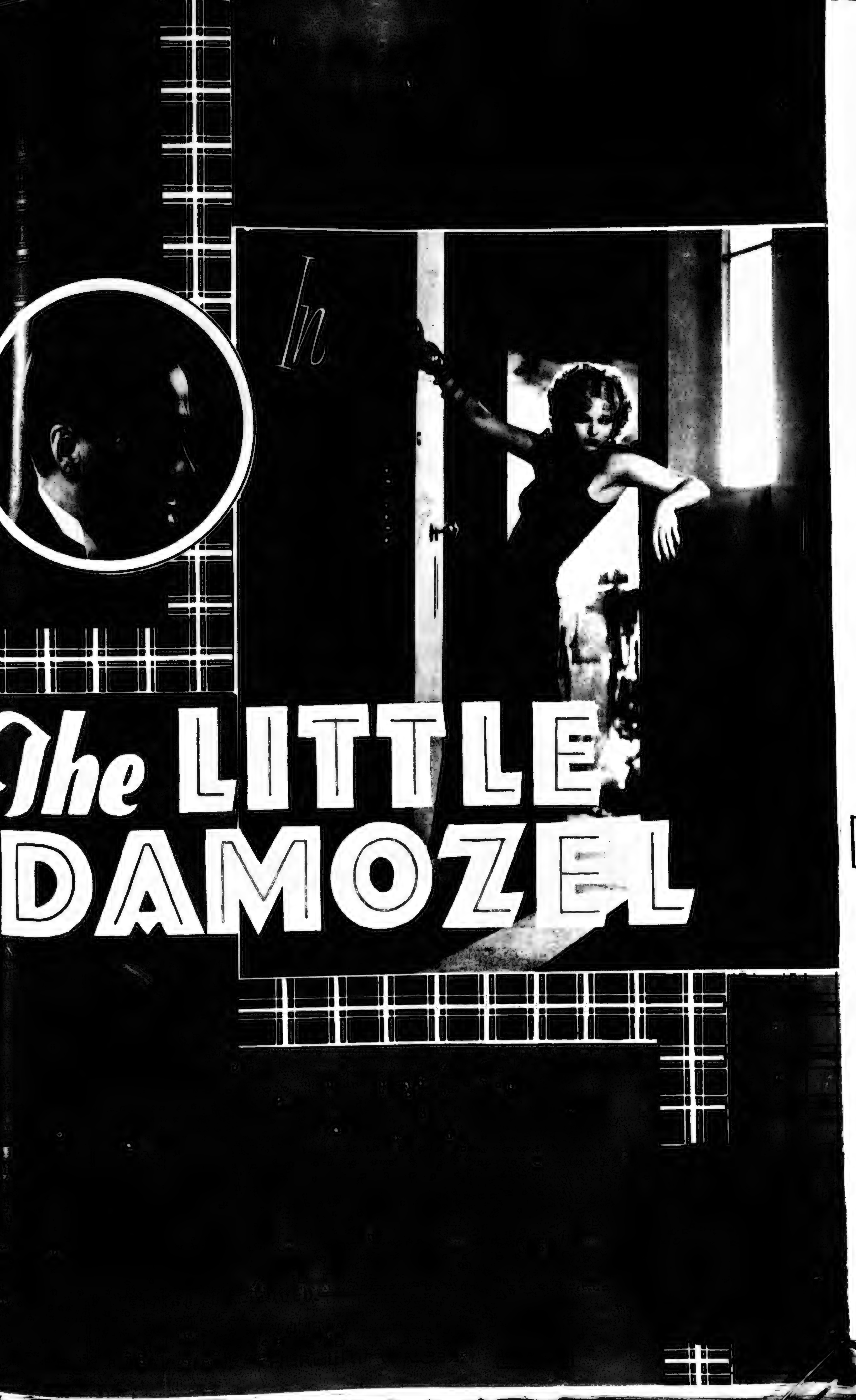
5

6

Two important offerings are scheduled by W. & F. for next week. (1, 2 and 3) depict incidents from JUST MY LUCK, the new Ralph Lynn picture, a British Dominions production which will be Trade shown on January 30. Winifred Shotter, Davy Barnaby, Robertson Hare and Vera Pearce are others in the cast. (4, 5 and 6) are scenes from THE KING'S CUP, which B. and D. have produced for W. & F. Dorothy Bouchier and Harry Milton are featured in this film directed by Herbert Wilcox and which will be Trade shown at the Prince Edward Theatre on January 31

In LUCK

G'S CUP



In
The LITTLE
DAMOZEL

The Release of The Week

The outstanding feature of the current London releases is GRAND HOTEL, the great M-G-M film version of Vicki Baum's world-famous novel. Five stars contribute their work to the picture—Greta Garbo, John Barrymore, Lionel Barrymore, Wallace Beery, Joan Crawford. Coincident with the release M-G-M launched an intensive Press publicity campaign

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H.T. CURRENT FOR AMPLIFYING SOUND

TEST RESULTS OF NEW VALVE RECTIFIER

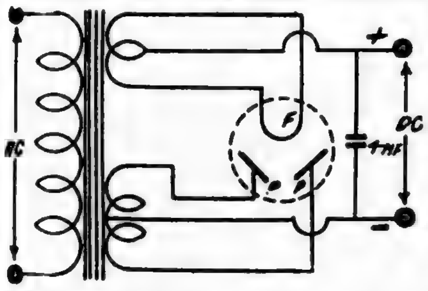
By Cyril Sylvester, A.M.I.E.E.

THERE are many kinema theatres throughout the country where the electrical supply is alternating current. In most cases it is converted to direct current for arc operation, the amplifiers for talking pictures being supplied by the usual L.T. storage batteries and H.T. dry batteries.

This is satisfactory, providing the batteries are in good condition; but there are times when the volume falls below the limits of the volume controller due chiefly to the H.T. battery giving out. The H.T. supply to the valve anodes may be taken from the direct current generator terminals, but it is necessary to smooth out the ripples by fitting a combination of impedances, either chokes or resistances, and balancing these with condensers. It is preferable, however, to take a supply from the A.C. mains and convert it to H.T. direct current by means of a rectifying valve.

A Recent Test

I have recently tested a full wave rectifier valve manufactured by Standard Telephones and Cables, Ltd., in the amplifier of a provincial kinema theatre; the results from this valve, known as Type R1, were very satisfactory; it is a standard "Micromesh" valve.



It is a full wave rectifier valve having a pair of rectifier anodes disposed along the length of a common indirectly heated cathode. The advantage of this is that the cathodes of the other valves in the amplifier have time to warm up before the H.T. voltage is applied to them.

How the Rectifier Works

The cathode of this valve, F, is connected to the secondary of a transformer of suitable ratio (see sketch), while the anodes, PP, are connected to another secondary of the same transformer, both secondaries being supplied by the same primary. The direct current output is taken from a centre tapping of both secondary windings.

A Practically Full Wave

I first tested the rectifier with various filament temperatures on an oscillograph; this was to determine the wave form. I found the wave form to be almost a sine wave with low anode currents; at maximum rectified current, 60ma., the wave form was practically full wave, thus conforming to the specification supplied to me by the manufacturers. The best results were obtained with a four-microfarad condenser connected across the direct current output side as shown.

Fitting Smoothers

It is necessary to fit smoothers, or filters, as is the case with a direct current supply. These take varied forms, sometimes consisting of a choke in each line with a condenser fitted across them, or a single choke and condenser. When I tested this rectifier in the amplifier I used one choke and a condenser, this suiting the impedance of the circuit.

THE WEEK'S JOKE

The Dirt Track

The talkie set was not of the newest, and the ground noise was rather bad. As the picture showed a man riding a push-bike along a quiet country lane a little boy in the audience was heard to exclaim, "Oo, look, Mummy, that man's riding a motor-bicycle disguised as a push-bike—you can hear the engine!"

The Observation Window

Projectionists and S.O.

Need for Co-ordinated Policy

Current During Cleaning Hours

SUNDAY opening is becoming of such prominent interest in every part of the country that it seems only logical that, instead of leaving exhibitors and projectionists to make individual arrangements for inclusion in the S.O. regulations, some arrangement should be come to between the C.E.A. and Projectionists' Guild headquarters drawing up agreements which would apply throughout the country, at least to the extent that they could be automatically submitted to the licensing benches for legalisation.

THERE seems to be a grave risk at present of benches of different shades of political and religious opinion imposing conditions which are unfair to one side or the other, as in Birmingham, where the regulations, which cannot be revoked for nearly another year, provide for projection staff having three free Sundays in four.

THE result is that kinemas are unable to open through the inability of exhibitors to staff the projection room. This is an unfair arrangement which the Guild would obviously not wish to enforce generally. An agreement such as that suggested would go far to ensure uniformity throughout the country.

GOING into a kinema in the morning, when the cleaners are busy at work and the projectionists are cleaning and oiling their equipment, I have often thought of the amount of current which must be used, and occasionally wasted, before the show opens. Probably few exhibitors are aware that many supply companies will instal at a nominal charge a recording meter which will show the consumption of electricity hour by hour. The installation of such a meter would in many cases suggest considerable economies, for example by using lower wattage lamps for cleaning, while one may be surprised to find for how many hours the motor-generator is running idle.

A VERY interesting section of No. 121 of the Gaumont Sound Mirror now being screened in kinemas includes a section fascinating alike to the patron and the projectionist. Bearing the title "Strictly in Camera," it depicts the manufacture of a Dallmeyer lens in the company's Willesden works. The running commentary amplifies and explains in detail the various processes through which a Dallmeyer lens, with its 86 components, passes in manufacture.

AS announced in the *Kine.* some weeks ago the Rotherham Watch Committee has added a new clause to the kinematograph licence which compels the provision of an electrical engineer's certificate stating that the electrical installation has been examined and is certified in order.

FOLLOWING on this, a letter has been received from the Corporation Electrical Engineer intimating that the wiring of kinemas must not be altered or touched without the consent of the electricity department. This is, of course, only what is usual in a number of areas, but it is a clause which is in danger of being overlooked.

SOME interesting facts have been published having a bearing upon the retention of a visual image, the trick of vision upon which the practicability of kinematography rests. A camera exposing 68 frames per second photographed the human eye in its opening and closing, and the following figures resulted:—

THE closing of the eyelid occupied 0.0588 to 0.0882 of a second (roughly six to nine hundredths) and the opening of the eyelid 0.103 to 0.118 of a second (roughly ten to twelve hundredths). The time which the eyelid remained closed was under 0.0147 seconds, or just over a hundredth of a second.

J. BENSON.

CABLE MANUFACTURE

Processes Depicted in Interesting Film

THE film as a means of illustrating methods of manufacture is being ever more widely adopted. One of the latest industrial organisations to employ this method is British Insulated Cables, Ltd., under whose auspices a film depicting the processes of cable making in their Prescot works was screened at the Cambridge Theatre, London, W.C., on Friday last.

Entitled "Stranded at Prescot" (a title which enables a play upon words to be deftly used), the film takes the spectator to the Prescot factory near Liverpool, where a heavy bar of metal is seen "slimmed" down to a flexible strip of metal and thence into the sizes required.

Cable Processes

Processes of covering with jute, lapping with paper, and sheathing with lead under pressure are shown, and the various processes of removing scale, polishing and reeling, together with a testing bath of water in which large reels of power cable are immersed to test for thorough waterproofing.

The processes through which the cable goes are so many and so quickly is the work of braiding, etc., performed that one is almost dazed by the swiftly running machinery.

Laying and Stringing

The film closes with a section showing cables being run underground and strung from pylon to pylon in the air. A very interesting section which brought unstinted applause was the joining of two cable ends by skilled hands, the stripping of the cable, trimming, re-insulating and covering being very attractively done.

The film is so interesting on its mechanical side that one is disappointed with the introduction and close, which are amateurish in their script and performance.

SIEMENS-PLANIA CARBONS
STEADY PROJECTION CONSTANT

PLANNING FOR LIGHTING EFFECTS

ARCHITECT AND ENGINEER SHOULD CO-OPERATE

Lighting Bureau Discussion

THE first of a series of evening conferences was held at the Lighting Service Bureau, 2, Savoy Hill, on Wednesday evening, January 18.

R. Atkinson, F.R.I.B.A., opening the discussion on W. J. Jones' paper, "Lighting Principles," said there was very little consideration by architects of artificial illumination and its effects. They were inclined to leave a good deal of the lighting out of consideration until the building was nearly completed, then to walk in and alter the positions of lighting points without thinking very much about it, and perhaps to guess as to the effects they were likely to get. Architects should have some definite ideas as to what they were trying to produce in the way of lighting effects in their buildings.

When Wiring is Changed

The engineer, of course, left the architects "in the cart" in many respects. There were difficulties due to the disposition of the wiring. Architects did not mind the main conduits being in certain positions, but they wanted a system of wiring which would enable them to change the positions of lights with facility. When clients changed hands and the lighting had to be rearranged, architects had not always the opportunity of changing the wiring in order to render it as invisible as they would like it, and they had to be content with "spiders' webs" on various surfaces.

Engineers began by assuming certain things, and there was always something at the backs of their minds which was not quite logical. The architect was supposed to be entirely illogical, because he was an artist and was feeling his way to obtain effects

Not Too Much Adam

The engineer, however, was supposed to be logical. The architect was "assumed" to prefer Jacobean, or heavy mouldings or stone-faced steel. Indeed, the engineer assumed that the architect wallowed in the past, and therefore the attitude of the engineer was "Give him some more."

That was not what was wanted. Electrical fires need not be period, they need not be "Adam" or "Jacobean," with logs complete; because architects some years ago had liked repoussé copper gas fittings, the engineer should not assume that the present-day architect wanted repoussé electrical fittings. The engineer wanted the architect to take something which some other architect had liked; it was not desirable, however, for an engineer to say to one architect, "Another architect liked this, and if you do not like it your taste is not good."

The architect was interested somewhat more, perhaps, in the actual effect of illumination than in the process of its manufacture and distribution; he did not care much about the piping and tubing, but liked to know something about illumination, what its effect would be, and how to use it. The architect picked up, as it were, where the engineer left off, and did not care whether the lamps were 40-watt or 200-watt so long as the job was properly done.

Architect's Many-sidedness

It would be admitted, he assumed, that the architect had a much more many-sided

(*Continued on page 52*)

THE PHOTOGRAPHIC ALMANAC

1933 ISSUE NOW READY

Every year the *British Journal Photographic Almanac* is eagerly awaited by photographers for its record of camera and laboratory progress during the year. The 1933 issue is of the same bulk as its predecessors of 1932 and 1931, and its photogravure reproductions are of a higher standard than in previous years.

The photographer, whether in still or moving pictures, will find his chief interest in the review of new processes, notably that of infra-red photography, the camera's newest advance.

For the amateurs, the articles on how to get better snapshots, how to take kinematograph pictures at night, and a description of modern miniature cameras will be found of great interest.

Over a hundred pages are devoted to hints on laboratory matters, chemicals, and tables of exposure and light variation.

As in other years, the price is 2s. (paper) and 3s. (cloth).

HOW TO KEEP THE BOX-OFFICE TICKING

Variety of Selling Gags Recently Used by Showmen

Bedroom scene used by H. Dunbar to put over THARK (W. & F.) at the Picture House, West Hartlepool

BUSY DAYS AT WEST HARTLEPOOL

H. Dunbar to the Fore with Two Smart Displays

A HAND-PAINTED street scene done in miniature was an effective selling aid for H. Dunbar, manager of the Picture House, West Hartlepool, when he played "Jack's the Boy" (W. and F.). Placed in a shop window, this attracted the attention of a large number of people.

In the foreground of the scene was a 2 ft. cut-out of Jack Hulbert as a policeman on point duty. Passing in front of him were cut-outs of two workmen carrying a ladder on which was printed the name of the film. Toy motors gave a touch of realism to the show.

In addition to this publicity, H. Dunbar had a huge arrow placed on a spare piece of ground in the centre of the town. This carried the following wording: "Follow the arrow to 'Jack's the Boy,' at the Picture House."

A bedroom scene from "Thark" staged in the lobby of the Picture House proved an effective boost for the film. For this H. Dunbar obtained the loan of a bedroom suite. In the bed he placed cut-outs of Wall and Lynn and behind the bed a black curtain through which two gloves filled with cotton wool appeared. This gave a good ghost effect.

On the Saturday prior to screening the display was transferred on to a lorry, which toured all the main streets in the town.

AEROPLANE CRASH

Arouses Interest in "Sky Devils"

A. E. Pulser, manager of the Picture House, Erdington, Birmingham, arranged an attractive display for "Sky Devils" (U.A.). On the front of the house was a large banner displaying the title of the film with a number of aeroplanes interspersed with the letters.

In the foyer were a series of these models with imitation smoke from the engine exhaust trained into a scroll announcing the film title.

At the side of the pay-box a large case containing an electric flasher portrayed a double image picture of a 'plane alternatively in a flying position in black and then crashing in flames to earth. The flasher, arranged to give extremely quick alterations, accentuated the impression of motion.

CLEVER MODELLING

Edinburgh Manager's Effort

Duncan Ross, manager of the Edinburgh Regent, made an effective lobby display in connection with "Bring 'Em Back Alive" (Radio). He managed to obtain on loan two stuffed jungle animals, a tiger and a panther. These gave a touch of realism to the display. The rest of the work was his own.

In one corner was an alligator, in another a jungle group—a crocodile attacked by a python, with a baby crocodile in attendance. It was all modelled in clay by Mr. Ross himself, and that it was correct to the last detail Mr. Ross made sure by repeated visits to the Royal Scottish Museum.

PUBLIC WANT ACTION

"Show something that moves and you will attract attention," says Wilfred Briggs, manager of the Metropole Cinema, Snow Hill, Birmingham. To prove this he has arranged the display window at the side of the theatre to represent a scene in the Welsh Hills, with a railway station in the foreground; an electric train, complete with corridor coaches, travels around the hills, stopping at given points.

If it's
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C. E. WINDSOR, the manager of the Regent, Sheffield, organised one of his characteristic boosts in putting over "The Flag Lieutenant" (W. and F.). The large foyer of the hall resembled a naval flagship with its scenic sea setting and chains of naval flags.

The effect was made more realistic by the ushers and staff being attired in naval uniforms of all ranks. A similar effect was created outside. There also was a beautifuly illuminated and very artistic scenic setting. Right across the front of the hall was a huge hand-written streamer illuminated at night by floodlighting. Mr. Windsor also secured the co-operation of the newspapers.

BURTON'S NAVAL TOUCH

For "The Flag Lieutenant"

Arthur Rix, manager of the Electric Theatre (Gaumont-British), Burton-on-Trent, scored another big success last week with "The Flag Lieutenant." He made a first-rate eye-catching display by decorating the entire front of the theatre with a lavish display of naval bunting and streamers that stretched from corner to corner of the entire façade. Over the main entrance was a big cut-out of a battleship going into action, and on the right side a cut-out of Henry Edwards and Anna Neagle, as the heroine, on the left.

In addition, the attendants were smartly dressed as Jack Tars in white dresses and naval caps.

STOKE SHOWMANSHIP

Manager Keeps B.O. Busy

Fresh from the scene of a jungle track, Manager Gregory has transformed the spacious foyer of the Regent, Hanley, into a completely nautical atmosphere for his exploitation of "The Flag Lieutenant" (W. and F.).

Various parts of the building are gayly decorated with flags and bunting, and a huge Union Jack is hoisted over the entrance of the theatre. In addition, the appearance of the attendants, both male and female, in naval uniforms, adds to the novelty of the clever attraction.

A huge glass case, about 10 ft. square, is being used by Manager Dyson, at the Hippodrome, Stoke, where he is exploiting "Bring 'Em Back Alive" (Radio). In this giant case is a wonderful collection of birds' eggs.

In a similar case, Mr. Dyson gives a fine example of his handiwork, with a cleverly constructed jungle scene, in which a python and tiger are to be seen in conflict.

"PUSS IN BOOTS"

Stage Model at Bromsgrove

Eddy G. Clifton, assistant manager of the Plaza Cinema, Bromsgrove, gave the children of the district a peep into fairyland in his exploitation of "Puss in Boots." A week prior to the screening he arranged a model stage in the display window, the proscenium of which was approximately 3 ft. by 2 ft. 6 in., constructed of wood and gilded, with pelmet of blue paper. In the set were front, border, and wings, painted in pastel orange, cut floral and woodland cloths, with a back-piece cut from cardboard to represent a castle silhouetted against a vivid blue sky and a giant's moving head. In this sylvan setting were groups of children in gay dresses, Puss in Boots and the Fairy—the latter suspended from the "grid" by cotton—watching over the children.

This interesting setting, which at night was suitably illuminated, was completed with a display of stills and the play date announcement. The whole was designed and painted by Mr. Clifton.

GOOD WORK BY D. WALLS

Two Clever Boosts

Dennis C. Walls, manager of the Casino, Rusholme, Manchester, has again been busy with useful exploitation. For "Hell Divers" (M-G-M) a number of real aeroplane propellers were placed on show in the vestibule and a display was made with aeroplane pictures loaned by A. V. Roe and Co. The pay-box was made attractive with a painted canvas scene of aeroplanes in flight.

On the front of the Casino two 20 ft. long three-ply cut-outs of 'planes were fixed.

To arouse interest in his presentation of "Working Girls" (Paramount), D. C. Walls arranged another vestibule display. On this occasion he transformed it into an office. The scene was made up with three empty chairs placed at desks on which were typewriters loaned by Underwood's. A large streamer announced: "'Working Girls' Coming on Monday."

More excellent publicity was obtained by a street stunt. Four girls on the kinema staff dressed in dungarees, waitress costume, charwomen's outfit and white coat, and with display cards on their backs as follows: "We are 'Working Girls,' see you at the Casino. Don't be misled by the 'Misleading Lady'" (second feature), visited the local cafés and paraded the main streets.

"IGLOO" PUBLICITY

Antarctic Life in Newcastle

A polar bear perilously perched upon the top of a motor-car was one of the strange sights seen in the streets of Newcastle when A. C. Harris was showing "Igloo" (Universal) at the Stoll Picture House. The whole of the car was concealed from view by a canopy which had been placed over it, and this bore life-size pictures of seals and sea lions, together with attractive advertising matter about the picture.

The bear, a very clever make-up by a man who was capable of curious antics, was very much in the public eye, as were also the Eskimo sandwich-board men, parading the streets in complete sets of fur.

The canopies of the entrances to the theatre were given the appearance of frozen snow, with the word "Igloo" prominently displayed.

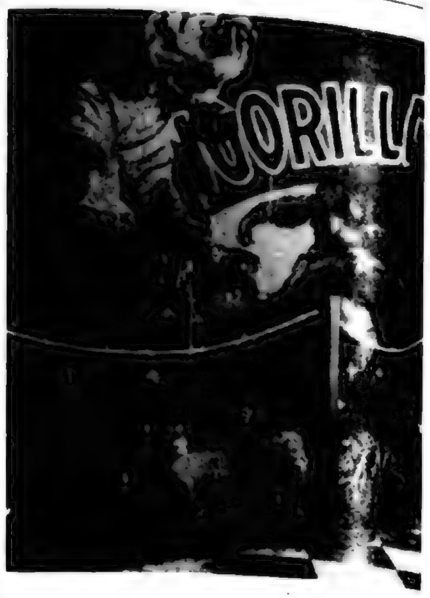
DANCE HALL TIE-UPS

For "Old Spanish Customers"

Chas. Crathorn, manager of the Astoria, Aston Cross, Birmingham, tied-up with local dance-halls in connection with his screening of "Old Spanish Customers" (Wardour). There are a number of these halls in the vicinity at which he introduced competitions for burlesque tangos, the Astoria fox-trot, Kinema Paul Jones, etc., etc. At each the management were persuaded to give awards at their own expense.

ONCE IN A LIFETIME

A good tie-up idea for any local chemist or make-up store in connection with any picture. An elaborate window display to advertise Universal's comedy ONCE IN A LIFETIME in Los Angeles



J. Pilkington's jungle display at the New Grand, Leek, Staffs, for CONGORILLA (Fox)

GOOD SEND-OFF FOR "CONGORILLA"

Kinema Jungle the Talk of Leek, Staffs

"CONGORILLA" (Fox), for its showing at the New Grand, Leek, Staffs, received one of the best foyer displays ever attempted in the town. The foyer resembled a jungle, with trees, animals, undergrowth and a wealth of other detail. The stuffed figure of a life-size tiger in the act of springing on its prey was most realistic. A giant publicity sheet formed the background.

The display was the talk of the town, and Manager J. Pilkington received many tributes from his patrons.

A LAUNDRY LINK-UP

For Gracie Fields Picture

Householders in Bristol, opening their laundry parcels the other week-end, found in with the washing an announcement regarding the film. "Looking on the Bright Side" (Radio), which was being shown the following week at the Stoll Picture House, Bedminster, Bristol. This was the result of some brisk work by W. Collins, the manager of the house, who arranged a tie-up with a large local laundry firm by which a throwaway about the film was enclosed in each one of the five thousand parcels of laundry returned to the customers of the firm that week.

In addition, Mr. Collins also fixed up over 200 tie-ups with shops in the city for window displays of bills, stills, ets.

On the front of the house was a huge sign, on each side of which was a figure, 15 ft. high, of Gracie Fields in a policewoman's uniform, playing with a yo-yo. The fact that the yo-yo actually worked, running up and down the string, made the sign a source of interest to the passers-by.

MILITARY BOOST

For "Tom Brown of Culver"

In putting over "Tom Brown of Culver" (Universal) at the Adelphi, Hay Mills, Birmingham, Manager Harry Yorke made very excellent use of cut-outs made from the adaptable publicity issued by the renters. A giant head of a Culver cadet was erected on the theatre front, over a 30 ft. announcement of the title and play-date. Guarding the main entrances to the theatre were life-size Culver cadets presenting arms. The whole of the frontage was bedecked with bright bunting and the aid of the Warwickshire Territorials was enlisted for [illegible] loan of field guns, which were displayed with further life-size cadet cut-outs acting as gun crews, on the car-park.

The Commanding Officer of [illegible] 143rd Division Warwickshire Territorials [illegible] his brother officers attended the ope[illegible]

BIRMINGHAM'S LUCKY GIRL

Last week the dreams of a Birmingham girl came true when she was given [illegible] freedom of the British International Studios at Elstree, met and was entertained [illegible] some of the most famous British stars [illegible] had a film taken of herself.

The "Lucky Girl" was Miss [illegible] Bray, a patron of the Adelphi, Hay Mills, [illegible] ham, who won the beauty competition arranged at the theatre during the screening of "Lucky Girl."

Miss Bray's visit was the first [illegible] She was welcomed by Gene Gerrard [illegible] Molly Lamont, the stars of the film, [illegible] a film test was taken of her subsequent [illegible] tour of the studios.

FOYER INNOVATION

In the foyer of the Commodore [illegible] nema, Bootle, has been erected a huge, b[illegible] iantly clad commodore, the latest thing [illegible] electric signs.

The central figure over the entran[illegible] to this kinema is in blue, and the surr[illegible] nding signs are in red and green.

PHILIPS SOUND-FILM EQUIPMENT
PHILIPS INDUSTRIAL

A BIG PUSH FOR RADIO SUPER

"HOUNDS OF ZAROFF" AS DAILY SERIAL

COINCIDING with release dates in various areas all over the country, Radio is giving that unique drama, "Hounds of Zaroff," a big send-off. Richard Connell's original short story, on which the film was based, has been expanded into a serial story of seven chapters, and is being published in some 30 to 40 prominent newspapers covering all parts of the country.

This serial has been prepared complete with illustrations and supplied to the newspapers exactly on the lines of a syndicated feature, Radio supplying complete stereos of text and art work.

Highly appreciative letters have already been received from many provincial dailies, in which they announce their intention of publishing the story well ahead of publication.

As in the case of the unfinished serial version of "The Phantom of Crestwood," which starts in the *Daily Sketch* on March 20, and for the most novel ending of which big money prizes are being offered, this nation-wide exploitation of Radio's features gives exhibitors a great deal of box-office aid and costs them nothing.

Exhibitors will, within the next week or two, be supplied by Radio with a complete list of newspapers which will be running the "The Hounds of Zaroff" serial, in order that they may take the fullest advantage locally of the interest thus created.

AN EFFICIENT BRIGADE

Staff Drill at Alma, Luton

Since B. E. Beaumont has been general manager of the Alma, Luton, he has instituted a number of schemes to ensure the efficiency of the staff and the general comfort of patrons, and one of these, the monthly fire drill, was highly praised by the chief officer of the local fire brigade. This takes place on a selected morning, and in addition to taking their stations the attendants have practice in using extinguishers by putting out an actual fire.

In common with many café-ballrooms the Alma used to get its share of gatecrashers, but they have been successfully stopped by a simple scheme recently inaugurated. Each person using the café has to purchase from the box-office a sixpenny ticket and this sum is refunded when the bill is paid.

A Whale of a Tie-up

Although stunting is not frequently indulged in at the Alma, Luton, Manager Beaumont is keen to arrange tie-ups of a suitable nature, and this is evidenced by the appropriate tie-up used during the screening of "Igloo" (Universal). A visiting showman, with a whale "Moby Dick," happened to be visiting the town at the time and in return for slide publicity, posters were displayed at the booth informing the public where they could see the whale's native haunts. For "Devil and the Deep" (Paramount) an attractive cut-out of the forepart of a ship with mast has been erected in the vestibule, and is arousing a great amount of interest.

SOUTHPORT "IGLOO" ESSAYS

In co-operation with the *Southport Visiter*, the local newspaper, Pat Power, manager of the Southport Scala, is offering money and free admission prizes for essays on "Igloo" (Universal).

Holophane, Ltd., have installed their "Ripple-Lite" units at the new George Hotel, Wolverhampton, and the offices of the Midland Counties Mutual Benefit Society at Dudley.

AROUND LONDON with the SHOWMAN

Preparing for "Grand Hotel"—Arliss Film in the News—Co-operative Settings

VIC COOMBS, of the Dominion, Walthamstow, made a determined effort to let his patrons know that "Grand Hotel" (M-G-M) was soon to be screened at his theatre.

Panels in the entrance doors were covered with triangular strip-posters giving the names of the starring players, every door in the building carried a large blue and white star suitably worded, lamps on the circle stairway were covered with transparencies, and above the canopy were placed two banners.

Across the vestibule he erected a massive blue stone-coloured archway, displaying the title in heavy lettering. The dimensions of this archway were 22 ft. wide by 3 ft. 6 in. deep and the supporting tiers 10 ft. in height by 2 ft. 6 in. wide.

In addition, each attendant's hat-band displayed "Grand Hotel."

An Eye on Arliss

The Wood Green Empire programme was fully publicised by Percy Swanwick, who advertised first and second features last week with a canopy display for "A Successful Calamity" (Warner) and a costume street stunt for "Insult" (Paramount).

An 8 ft. cut-out of the head and shoulders of George Arliss was erected above the canopy and brought into prominence by floodlighting. A movable hand and arm carrying a monocle was raised and lowered by pulleys.

For the second feature, "Insult," he sent out a man dressed in the voluminous robes of a desert tribesman and another in the uniform of a French officer. They distributed throwaways and carried on their backs linen discs giving details, which greatly helped to put the programme over.

Barking's Money Market

E. M. McQuaid, of the Capitol, Barking, devised an invitation newspaper, which he called the "Barking News," to publicise "The Successful Calamity" (Warner). It contained photographs of George Arliss and interviews with various members of the cast, in addition to fake dope about the millionaire's shares having slumped. Contents bills, with headlines: "Millionaire Goes On Strike," were carried by newsboys, who distributed the paper to passers-by. The stunt created a great amount of interest in the locality and brought in good business.

Regent, Hornsey, Modernised

Renamed the Regent, the New Clarence, Hornsey, has been added to J. Howard's circuit, which comprises theatres at Hertford, Harpenden and Norwood.

The hall has been entirely redecorated throughout in orange and black, and the proscenium rebuilt. Landscape paintings adorn the side walls, and the lighting modernised. The installation of a B.T.-H. sound system and Kalee 8's bring the house into line with its neighbours.

An orange and black colour scheme has been used on the exterior, and an outlining in green Neon with the name splashed in red will bring the house into prominence in the district.

Massed Kinema Bands

The first instance, within my recollection, of two kinema orchestras of "independent" houses, appearing on one stage is brought to my notice by "Micky" Hyams, of The Trocadero, Elephant and Castle.

Joseph Muscant and the orchestra from the Commodore, Hammersmith, are to appear in a massed band performance for a week at The Trocadero, when A. Van Dam will conduct them in co-operation with his own house orchestra. The compliment will be returned the following week, when The Trocadero orchestra will appear at the Commodore. From a purely domestic point of view, I should say this is more desirable than the appearance of a variety band, who, although invariably incorporating the house orchestra, generally take all the "kudos" without any allusion to the fact.

Those Co-operative "Settings"

Talking of co-operation between kinemas, I am reminded of the recent references in these columns to the inauguration of a co-operative scheme among "independent" houses for stage settings. I think I have now seen one of the "settings" produced at each house interested in the project. It bears out what I remarked at the time—that the idea leaves plenty of room for individuality and initiative on the part of the manager.

I think I could tell by looking at the presentation which house I was in. It is remarkable how well-known "live wires" seem to impress their personality upon a stage show. One favours lighting, another goes all out on the music, yet another combines the two.

Without making invidious distinctions, I would like to say how well I appreciated the way in which Maurice Cheepen, at the Grand, Clapham Junction, caught the real idea of a Tyrolean setting when he put it on at his house. There was not an incongruous thing in the whole "presentation." The usual pitfall, the music stands, did not belie him. Nothing is worse, to my mind, than a pretty setting spoilt by a little want of thought in camouflaging the music stands.

Round the West End

A visit around the West End kinemas, at the moment, is like a voyage into the unknown. Well-known managers are missing, in some instances due to the prevailing epidemic of influenza, and in other cases owing to the "General Post" that has taken place in managerial appointments. As the latter is still proceeding, one can leave the matter until the position is more settled. So far as the misses occasioned by the 'flu are concerned, the circuit houses have been very badly hit. There is one consolation, like the "understudies" in the theatres, it has given house managers and assistant managers an opportunity of showing how to "carry on."

This Week I Have Come Across

A manager who shunned publicity.

Two halls whose managers were out on a Monday evening and which were running without any deputy.

Four managers in one district who have been in their present posts only a few weeks.

An electric sky-sign, naming a hall, which was not alight at 8 p.m. on a dark night.

A cashier who knitted while visitors waited for attention.

Three managers in poor districts who nevertheless changed into immaculate evening dress.

Universal recognition of the *Kine*.

Doormen who polish steamy lobby-doors in the evening.

A vestibule little more than 6 ft. high.

Two halls which use hardly any pictorial posters and don't encourage patrons to join the mailing list.

A faulty condenser in a slide-lantern.

Complaints from managers in poor localities of the bad habits of patrons.

Plenty of room for enterprise in some of the smaller halls.

Not so much originality in publicity as one might expect.

LONDONER.

P.D.C. UNDER SEA FILM CAMPAIGN

DIVING GEAR FOR LOBBY DISPLAYS

THE P.D.C. publicity department is arranging to hire out to live showmen a complete and up-to-date deep-sea diver's outfit for use in connection with the exploitation of "With Williamson Beneath the Sea."

The diving suit that is at present in the entrance hall of the P.D.C. headquarters at Great Newport Street has created such interest among exhibitors that the only thing to do was to arrange that the full life-size model should be available for exhibitors as a lobby display when the Williamson film is generally released. The hire fee will be such that will bring the use of this effective display within the reach of the smallest exhibitor.

We understand that the publicity campaign book, which will be issued in connection with "With Williamson Beneath the Sea," will be the most ambitious that has emanated from 12, Great Newport Street, W.C., for some time. A feature of the book will be a story specially written by J. E. Williamson on "How I Filmed 'Beneath the Sea,'" complete with blocks of three diagrams illustrating the apparatus used by the under-sea explorer to secure the unique pictures that are included in the film.

Putting over Majestic Product

P.D.C. announce that a larger range of publicity material will be available in connection with their newly acquired output from Majestic.

Not only will the range of advertising accessories be wider, according to the P.D.C. publicity department, but a higher grade of litho will be offered to exhibitors. Negotiations are proceeding for the services of a well-known artist whose film work will be exclusively for P.D.C.

LUTON TRAIN-CONSCIOUS

"Rome Express" Campaign

For the screening of "Rome Express" (W. and F.) at the Palace, Luton, Leslie C. Rogers put out some effective publicity. A window adjacent to the theatre displayed a working model of the train running on a 30 ft. track amid mountainous scenery. Above the display in glitter lettering was a notice reading: "'The Rome Express' arrives here daily at—," followed by the times of showing.

Throwaways were inserted in a national daily carrying the story and these were delivered to houses within a radius of fifteen miles of the town. A prominent site in the centre of the town carried a 20 ft. square poster.

SMASHED WINDOW

Publicises "Jewel Robbery"

David Stansfield broke a window at the Grainger Picture House, Newcastle, to draw attention to "Jewel Robbery" (Warner). The window was in show case which he uses with great effectiveness from time to time, and underneath the fractured glass was a big bill, telling the public all about the film.

The words "Jewellery Robbery" and "Reward," on the bill, caused many people to pause and read it, to discover in the reading that they would find their reward by seeing the picture on the Grainger screen.

Western Electric have secured the contract for the wiring of the Empire, Kilburn, and Capitol, late Electric, Aberdeen, with a combined stage amplification and manager's announcing system.

ALL THIS WEEK AT LION KINEMA
Tell me to-night
SONNIE HALE
Special Reductions IN SALE ALL DEPARTMENTS
TELL ME TO-NIGHT
LION KINEMA
TO-DAY

An effective tie-up arranged by manager C. Steade for the appearance of TELL ME TO-NIGHT (W. & F.) at the Lion Kinema, Rotherhithe

This attractive display for MAID OF THE MOUNTAINS (Wardour) was staged in the lobby of the Adelphi, Hay Mills, Birmingham, by H. Yorke

CONSISTENT

Whichever way you look at it—

HENRION CARBONS

—are always the same

TNETSISNOC CONSISTENT CONSISTENT

CONSISTENT

March 6 Releases

Mystery-Drama Effects

And a Popular Musical Comedy

Suggestions for Creating Atmosphere

By A. W. Owen

THERE are five heavy mystery dramas, complete with murder amid eerie surroundings in this week's releases, contrasted by the screen adaptation of the famous stage musical comedy, "The Maid of the Mountains," which is not only an attractive film but has much of the original musical score in its mechanical sound accompaniment. The selection of the music chosen was recorded by the original theatre orchestra, and if synchronised with orchestra or organ will be found well worth a special featuring by publicity on the day bills, as well as on the screen.

The remaining film release, "The Way of Life," is a dramatic love story, and Sir Edward Elgar's melodic music of "Carissima" will serve as a good atmospheric interlude. In this case also synchronisation with the record is urged, as the composition is played by a symphonic orchestra and conducted by the composer, which ensures an almost perfect performance lasting just over three minutes.

I have varied the type of music used for the dramas as far as possible by suiting the interlude music to the opening scene, where this is known, as in "Guilty or not Guilty," Grieg's "Death of Ase" will create the exact atmosphere necessary. The dramatic "Ride of the Valkyries" (Wagner) can be satisfactorily performed, if the help of the symphonic record is taken and careful rehearsal as to pitch and tempo is given.

Even an orchestra of eight or nine efficient players, or a good organist, can in this way provide an outstanding interlude which is out of the "common rut," and, after all, costs but a few shillings.

"MAID OF THE MOUNTAINS" (Wardour)

CERT. U. 7,228 ft. Reg. No. Br.7898. Reviewed in *Kine*. September 22, 1932.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Nancy Browne, Harry Welchman, Garry Marsh.

ATMOSPHERE.—Screen adaptation of the famous musical comedy. Sound musical reproduction includes the principal songs from the original musical score, but little use is made of the fine chorus ensemble numbers.

ORCHESTRA.—Selection. "Maid of the Mountains." Fraser-Simpson. (Ascherberg, Hopwood and Crew.)

ORGAN.—As orchestra, using piano-solo copy only for adaptation for both solo interlude or synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Maid of the Mountains." Selection. Recorded on Columbia D.X.61 by the original Theatre Orchestra, or for non-sync. solo, only the "Vocal Gems" from the same production, recorded on Columbia D.X.81 by the Columbia Light Opera Company.

LIGHTING EFFECTS.—Blending of varied and contrasting bright colours.

"PAYMENT DEFERRED" (M-G-M)

CERT. A. 7,269 ft. Reg. No. F.8046. Reviewed in *Kine*. November 10th, 1932.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—Charles Laughton, Maureen O'Sullivan, Verrell Teasdale.

ATMOSPHERE.—An adaptation from the sensational stage drama of murder and retribution.

ORCHESTRA.—The 1st section "Allegro Moderato" of the "Unfinished Symphony." Schubert. Cut to suit the length of interlude required, and played as introductory music and not as a separate item.

ORGAN.—As orchestra, using any piano-solo edition for solo adaptation, but the orchestral pianoforte copy of above orchestration if synchronisation with record.

NON-SYNC.—Portion of 1st section "Allegro Moderato" of the "Unfinished Symphony." Schubert. Recorded on H.M.V. C.1294. Eugene Goossens and the Royal Opera House Orchestra, Covent Garden, London.

LIGHTING EFFECTS.—Blending of deep tinted colours, and the end of entr'acte synchronised with the screening of the first sub-title of the film.

"NO LIVING WITNESS" (Gaumont)

CERT. A. 6,255 ft. Reg. No. F.8091. Reviewed in *Kine*. November 24, 1932.

STARS.—Barbara Kent, Gilbert Roland.

ATMOSPHERE.—Crook murder drama, with the mystery of the assailant solved by the modern office dictaphone.

ORCHESTRA.—"Le Verdict." Zamecnik. Tense dramatic entr'acte. (Keith, Prowse and Co.) Played as introductory music only, final bars synchronised with the screening of the first sub-title of the film.

ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration either for solo or synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Le Verdict." Zamecnik. Recorded on Columbia D 19245 by the Company's Orchestra, played as directed for orchestra.

LIGHTING EFFECTS.—Black out, amber flood, followed by deep tinted colours, concluding with deep red, as first sub-title of film is screened.

"THE WAY OF LIFE" (First National)

CERT. A. 6,335 ft. Reg. No. F.7988. Reviewed in *Kine*. October 27, 1932.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Loretta Young, George Brent, David Manners.

ATMOSPHERE.—Dramatic love story of chorus girl's daughter, who falls in love with the wrong man, eventually marrying the right one.

ORCHESTRA.—"Carissima." Sir Edward Elgar. (Elkin and Co.)

ORGAN.—As orchestra, with adaptation from the pianoforte-conductor copy of the above orchestration and synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Carissima." Elgar. Recorded on H.M.V. E.547 by the New Symphony Orchestra conducted by the Composer.

LIGHTING EFFECTS.—Blendings of soft tinted contrasting colours, such as blue, orange, green and mauve.

"OUT OF SINGAPORE" (Pathe)

CERT. A. 6,100 ft. Reg. No. F.8104. Reviewed in *Kine*. December 1, 1932.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Noah Beery, Dorothy Burgess, Miriam Seagar.

ATMOSPHERE.—Heavy melodrama of an attempt to scuttle a ship for the sake of the insurance. The episodes take place in the Orient, the destruction of the ship by fire, the final thrill.

ORCHESTRA.—"The Ride of the Valkyrie." Wagner. (Boosey-Hawkes and Co.) Synchronised with record, as detailed for non-sync.

ORGAN.—As orchestra, using piano-conductor copy of above orchestration and synchronisation with record.

NON-SYNC.—"The Ride of the Valkyries." Wagner. Recorded on Columbia L.1994 by Sir Henry J. Wood and the New Queen's Hall Orchestra, London.

LIGHTING EFFECTS.—Blendings of deep tinted contrasting colours, with deep red for finale of interlude.

"HOLLYWOOD SPEAKS" (U.A.)

CERT. A. 5,980 ft. Reg. No. F.7836. Reviewed in *Kine*. September 15, 1932.

STARS.—Genevieve Tobin, Pat O'Brien.

ATMOSPHERE.—Conventional domestic drama of life at Hollywood, with strong romantic interest and intimate "behind the scenes" production methods in the great studios.

ORCHESTRA.—Intermezzo. "Hymn to the Sun," from the "Coq d'Or." (Boosey-Hawkes and Co.)

ORGAN.—As orchestra, using pianoforte-conductor part of the above orchestration for solo presentation, and for synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Hymn to the Sun." Recorded on H.M.V. B.3414 by Reginald King and his Orchestra.

LIGHTING EFFECTS.—Blendings of deep tinted contrasting colours.—(*Note*.—This entr'acte should be played as an introduction to the film and not as a separate interlude.)

"GUILTY OR NOT GUILTY" (P.D.C.)

CERT. A. 5,903 ft. Reg. No. F.8144. Reviewed in *Kine*. December 8, 1932.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Betty Compson, Claudia Dell and Tom Douglas.

ATMOSPHERE.—A dramatic story of a woman's friendship and loyalty maintained under stressful circumstances. The opening scene of the film depicts the grim atmosphere of a police inquiry conducted in a suicide's apartment.

ORCHESTRA.—"Peer Gynt," Suite. No. 1 only. "The Death of Ase." Grieg. (Boosey-Hawkes and Co.)

ORGAN.—As orchestra, with adaptation from piano-solo copy only, whether used for solo or synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"The Death of Ase." No. 1 of "Peer Gynt" suite. Grieg. Recorded on H.M.V. C.1298 by the Orchestra of the Royal Opera House, Covent Garden, London.

LIGHTING EFFECTS.—Black out, followed by amber, deep purple and red when final bars are played, and sub-titles of film are shown. (*Note*.—This entr'acte is to be played as an introduction to the film and not as a separate interlude.)

RECORDS RUN THROUGH

New Edison Bell Winner records include 3540, Liszt's No. 2 "Hungarian Rhapsody" and "March from 'William Tell,'" played by the Black Dyke Mills Band (occasionally a little too forceful), and a Commodore Orchestra, Hammersmith, disc, 5533, Lincke-Winke "Potpourri" (both sides), well played.

Dance numbers are on 5536 "Let's Put Out the Light and Go to Sleep" and "Pu'leeze! Mr. Hemmingway," by Rolando and his Blue Salon Orchestra; 5537, "I Don't Want to Go to Bed," with its touch of satire at the expense of broadcasting (quick-step) and "Love is the Sweetest Thing" (slow foxtrot), by the Scala Dance Band; 5539, "What Would Happen to Me?" and "Dreaming" (both foxtrots), by Tanzoni's Dance Orchestra; and 5542, "Marinetto Mazurka" and "Yodelling Polka," by the Cosmopolitan Accordeon Band.

Alex Taylor at the console of the Theatre Royal, Elephant and Castle, organ, which was used in the Christie-Holophane demonstration

WEDDING COLOUR WITH MUSIC

CHRISTIE-HOLOPHANE DEMONSTRATION AT ELEPHANT AND CASTLE

ON Friday last I attended a most interesting demonstration of colour and musical synchronisation at the A.B.C., Elephant and Castle Theatre, S.E.

The Christie unit organ installed in this theatre has a Christie-Holophane illuminated console, built on a rise and fall electric lift with massive pillars at each side which are fitted with special Dewdrop diffusing glass, through which colour lighting is reflected. Similar lighting is also reflected from a silver aluminium panel beneath the keyboards.

How Colour is Controlled

Colours are obtained by the depression of stop keys, with double touch action, the first depression producing the required colour and the second a dimming and gradual fading away of same. A second key is meanwhile operated, and by this means the organist secures a gradual merging of one colour into another, as desired.

D. W. Beard, a director of the Christie Organ Co., explained the capabilities of the organ, which is a very fine toned three-manual model, and R. Gillespie Williams, chief colour consultant of the Holophane, Ltd., gave a very lucid explanation of the principles of the new lighting.

The Musical Programme

Alex Taylor was the solo organist, and his practical demonstration of both organ and lighting was effective.

His musical programme consisted of:—March from "Tannhauser" (Wagner), Largo in G (Handel), "The One Man Orchestra," arranged by Alex Taylor, "Lover Come Back to Me" (Sigmund Romberg), from "The New Moon," vocal refrain by Evelyn Laye (Colombia record), "Hits of the Day," arranged by Alex Taylor.

The photograph of the console reproduced above shows clearly the panels from which the lighting is diffused.

The Colour Organist

In the kinema world organists and orchestras have been for years using colour lighting projected from the operating box, or where facilities were available from the stage to act as a sort of illustration to their musical interlude efforts with great success.

In all these methods the manipulation of the lighting was in the hands of persons other than the actual performer of the music.

It is in this alteration that the present system scores very heavily, because the player must be the best judge of the reaction of the colour scheme on his own senses as he interprets the music.

It would be easy to criticise the actual lighting effects produced at this demonstration, as not only is the system in its infancy, but the conditions were, I know, not altogether ideal for the experiment, and only constructive criticism is fair at the moment.

A Conference of Experts

I think progress will be best achieved by experts in colour and musicians who are artistic enough to be interested in the new venture, getting together in conference to decide upon certain fundamental principles as to the musical meaning of the principal colours.

Another matter both from a scientific and artistic point of view which should be discussed is whether more than one colour shall be shown at the same time, unless the second is a different shading of the same colour.

At the moment we can only say that a real novelty in entertainment has been provided and that both firms are to be heartily congratulated on their first joint venture. It is to be hoped that they will find their artistic efforts become also a commercial asset.

A. W. O.

KINEMA ORGANISTS

I.S.M. GENERAL MEETING

The annual general meeting of the Kinema Organists' Section of the Incorporated Society of Musicians was held at the Hotel Great Central, Marylebone, N.W.1, on Wednesday, January 18.

The Warden, George T. Pattman, F.R.C.O., presided over a satisfactory attendance of members. The following nominations had been received for officers for 1933 and were declared duly elected by the Warden:—Warden-elect, Quentin Maclean; hon. treasurer, Arthur W. Owen; hon. secretary, Frank Eames (general secretary of the Society); committee (five vacancies owing to increased membership), Dudley John Bevan, Reginald Foort, F.R.C.O., A.R.C.M., Thomas William Grosch, B.A., R. Hal (Sandy) Macpherson, Walter G. Webber, F.R.C.O.

The committee's report on the work accomplished during 1932 was discussed, and a vote of thanks passed to the retiring Warden, George Tootell, Mus.Doc., F.R.C.O.

Members were invited to visit the Burnt Oak Kinema, Edgware, on Wednesday, February 15, when the resident solo organist, Rowland Tims, F.R.C.O., assisted by Miss Coleridge Taylor, will give a special recital to demonstrate the capabilities of a small yet efficient kinema organ.

LESS STUDIO LIGHT

Benefits of Super-pan. Emulsion

If modern film develops much further, studios may be able to make pictures in the dark. Recent improvements in super-sensitive film have made possible many amazing camera feats.

For instance, with the use of a new "super-panchromatic" emulsion, the shooting scene between Lionel and John Barrymore in "Rasputin and the Empress" was filmed by the light of a single small incandescent globe at the Metro-Goldwyn-Mayer studios.

In "Whistling in the Dark," a scene of Ernest Truex lighting a cigarette in a dark room was filmed by the light emitted from the match itself as he touched it to the tobacco.

In "The White Sister," in which Helen Hayes and Clark Gable appear, a ceremony in a great cathedral was impressively filmed with the light of the candles in the great candelabra and on the altar.

Pictures to-day, cameramen say, do not depend on how much or little light is used but how it is placed to gain effectiveness. The use of less light means less heat; hence the actors are more comfortable, and histrionic efforts are, directors believe, improved thereby.

THE OXFORD PHOTO CELL

The Oxford Instrument Co., Ltd., draws attention to its Type X photocell, which, placed upon the market a year ago, has won many friends by its keen sensitivity, its purity of reproduction and length of life. It is now being used in a number of sound reproducing units, and its low price of four guineas further recommends it

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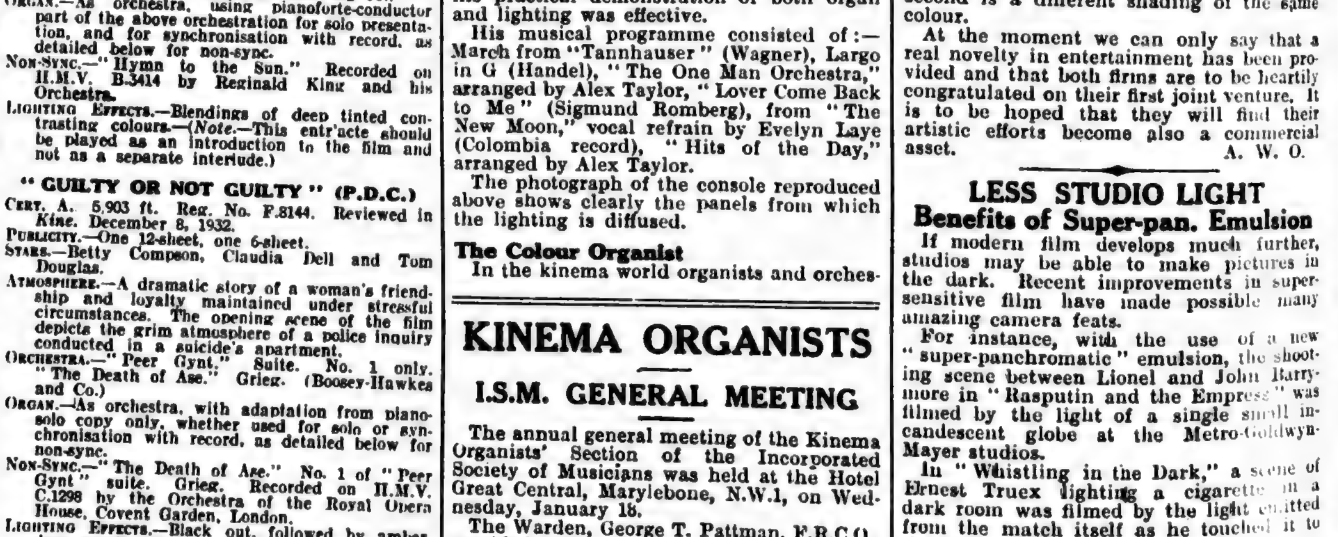
BRITISH THROUGHOUT

WORLD'S BEST BY EVERY TEST

COMPTON ORGANS

JOHN·COMPTON·ORGAN·CO·CHASE·ROAD·WILLESDEN·NW.10·TELEPHONE·NO·WILLESDEN·6666

New Patents

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2 price 1s. weekly (annual subscription, £2 10s.).

Applications

36,657.—D. Borwell and J. Bunce. Kinematograph projectors. December 28.

Specifications

385,377.—H. Herrmann. Continuous-feed kinematograph projectors.

385,381.—Soc. Italiana Per La Cinematografia A Colori Naturali Ci Co. Na. Anon. Combined sound-record and kinematograph picture films.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, at the uniform price of 1s. each.

Abstract

Group Abridgments can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s. per Group Volume, or in bound volumes price 2s. each.

377,411.—Colour photography and kinematography. Dassonville, L. J., 35, Avenue Paul de Jaer, Brussels.

In the production of coloured photographic positives by successive exposures, from the same side, under two complementary negatives, of a layer sensitised by a silver salt and thereafter resensitised by a salt of another metal; after printing, developing and fixing the silver image the layer is re-sensitised by an iron salt adapted to discolour the silver image and render it capable of being mordanted, and the second image is printed and developed in colour after which the first image is dyed through the second. Thus, an orange-red negative is printed upon an ordinary silver-sensitised film and, after developing and fixing the silver image, the film is resensitised with a solution of ferric chloride containing oxalic acid, dried and exposed under the blue-green negative. After developing with potassium ferrocyanide, the film is washed and immersed in a mordant bath of potassium iodide and is then passed through a bath of orange-red aniline dye and washed with acidulated water. The second image may be printed from a positive and developed with potassium ferrocyanide. For a three-colour result, the third component is superimposed by mechanical printing. Instead of ferric chloride, the oxalate, tartrate, or citrate may be employed.

The Specification as open to inspection under Sect. 91 (3) (a) states that salts of other metals, e.g., cobalt, cerium, or manganese, may be used for resensitising. This subject-matter does not appear in the Specification as accepted.

◆

WESTERN ELECTRIC'S WORLD WIRINGS

1,604 in British Isles

Western Electric's sound system is now operating in over 9,584 theatres throughout the world. This figure includes school, hotel, ship, and other non-theatrical installations.

The total wirings in the British Isles have now reached 1,604, of which 313 are located in the metropolis.

SHOWMANSHIP FOR SHOWMEN

Chas. H. Champion's Big Drive

DIARY, HOUSE ORGAN AND *I.K.* SUPPLEMENT

THAT showmanship is as fully appreciated on the technical side as on the film side of the kinema Industry is amply proved by the extensive advertising and publicity campaign being conducted for Ship Carbons.

Advertising in many of its branches is consistently and freely employed in connection with this product and the present campaign is, in fact, only an intensifying of the normal policy.

Boosting the New Factory

This campaign has been launched to signalise, firstly, the opening of extensive new factory plant and, secondly, the introduction of several entirely new features in the company's production, such as new products, new trade-marks and new packing.

The campaign started off at the beginning of this year by the free issue to all interested of a leather-bound pocket-book and diary containing an 80-page art supplement of technical information on every aspect of kinematograph projection.

On a less ambitious scale, this diary has been issued in past years and is now eagerly looked forward to by projectionists throughout the country.

The next step in the campaign was the issue of a double number of the company's house organ, "The Arc." The hundreds of letters of congratulation which have poured in from all over the country show quite clearly how much this small journal is appreciated.

An Advertising Record

Following hard on the issue of this house organ and appearing simultaneously with the provision of posters and showcards at all centres of distribution was the publication last Thursday of what is probably the biggest advertising push in the history of the Trade.

An art supplement in colours enclosed in a gold-embossed transparent cover and consisting of no fewer than forty pages appeared in the January issue of the *Ideal Kinema*, while ten thousand reprinted copies of this supplement are being distributed to a selected mailing list of projectionists, architects, technicians and other interested bodies both at home, on the Continent and throughout the British Empire.

It is interesting to note that a list of fifteen firms specially selected on account of their association with the erection of the Ship plant, the supply of scientific apparatus or the distribution of the carbons themselves were approached and offered the opportunity of associating themselves with the venture, amongst them being Messrs. Duncan Watson, the only firm that has ever had the distinction of being appointed as electricians to His Majesty the King.

Supplements in full colours are about to appear in other Trade journals, and a regular series of direct mail cards and follow-up letters throughout the campaign will drive home the advantage gained.

"Does all this advertising pay?" is a question that is frequently asked.

Satisfying Results

The answer, which can be proved without room for doubt by statistics and figures, is that it pays handsomely, and the profit which the advertising of a good article brings to its manufacturer is incidental, the person who really profits and derives the most benefit from the sums expended is, as always, the consumer of the goods.

In an Industry where showmanship is the very breath upon which everything depends, it is hoped that the example of this effort on the technical side may not be without its effect.

◆

THE SHIP DIARY

THOUSANDS OF APPLICATIONS

We understand that actually thousands of applications have been received by Charles H. Champion and Co., Ltd., for their 1933 Ship Diary. Mr. Champion has told us that his company are now receiving letters from individuals who have made application drawing attention to the fact that they have not yet received the diary for which they have applied earlier. We understand the position is that every application is being taken in rotation, but there is some delay in despatching the diaries due to the number of applications received, and also due to the depletion of the Champion staff owing to the prevailing epidemic of influenza.

Mr. Champion assures us that all applications that have been received up to the 21st instant will, in due course, receive a copy of the diary, and every effort is being made to expedite despatch in rotation.

It will be nearly impossible to promise that applications received after the 21st instant will be successful, and should there be any disappointed applicants, our advice to them is to make earlier application next time.

◆

ALCAZAR, EDMONTON, ALTERATIONS

A reconstruction of the Alcazar, Edmonton, is to start in the near future. The scheme, full details of which are not yet available, will include a modernisation of the exterior and an increase of seating capacity.

Bright Ideas

ACCURACY IN THREADING

Safeguarding Mark

THE following little tip if carried out on change days saves a considerable amount of trouble and, at the same time, obviates any chance of starting up a wrong reel during public exhibitions.

At the correct footage distance from the beginning of each reel paint with non-flake white the initial letter of the film being shown and the part number, viz., for part five of "Frankenstein" mark the film with a large "F.5," and so on.

In my own case the correct running in footage is 10 ft. from sound loop, but, of course, it will vary a little with some projectors. It is only necessary to note at what part of the projector a 10-ft. mark must rest to adapt this idea for any theatre.

By doing this it is only necessary to glance at that particular part of the projector to know that not only have you the correct reel threaded, but also the correct footage run through. From: *H. H. Coulton, Chief Projectionist, Carlton Cinema, Mount Street, Bolton.*

[This suggestion is apparently an adaptation of the standard part-ends to individual requirements; it would hardly be necessary on films complying with the standards. It has, however, the additional advantage of facilitating the checking of threading, and is a form of marking which could at any rate cause no inconvenience to subsequent users of the film.—ED.]

◆

LIVERPOOL GUILD

Hewittic Visit Postponed

G. C. Openshaw and G. Earnshaw, joint secretaries of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians, have advised members that the visit to the Hewittic Works, Surrey, which should have taken place last Sunday, has been postponed to Sunday, February 19, the reason being that it is anticipated that members of other Courts will also be present on that date.

What is really contemplated is a rally of guild members from all parts of the country at the Hewittic Works on the date mentioned. Preliminary arrangements for the Liverpool contingents are as follows:—They will leave Lime Street, Liverpool, by the 11.50 p.m. train on Saturday, February 18, and return by the 11 p.m. train from Euston on Sunday, February 19. The return railway fare is 16s.

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have pleasure in announcing that their new SHOWROOMS *and* PRIVATE THEATRE *at*

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TRADE MARK

NEW LIGHTING DISCOVERY

Remarkable Qualities of Tubular Lamp

Greater Brilliance and Lower Costs

IN July last the *Kine.* published particulars of a new lighting discovery which was being worked upon independently by G.E.C. and Philips, by means of which a more brilliant electric illumination could be secured at lower expenditure of current, without the aid of a filament lamp.

The *Kine.* explained that in place of the filament was a gas made luminous by electrical action.

At that time the resultant light was yellow, and consequently unsuitable for use except in theatres and restaurants where amber light was used. The illuminating power was declared to be as high as five candle-power per watt of current consumed.

G.E.C. Research

It is now stated that a research worker in the G.E.C. laboratory has perfected this invention with the result that a much whiter light is obtainable. Its first large installation is to be for lighting roads at Harrow and Wembley, under a scheme initiated by the North Metropolitan Electric Supply Co.

It is claimed that the light approximates nearer to daylight than any previous artificial light.

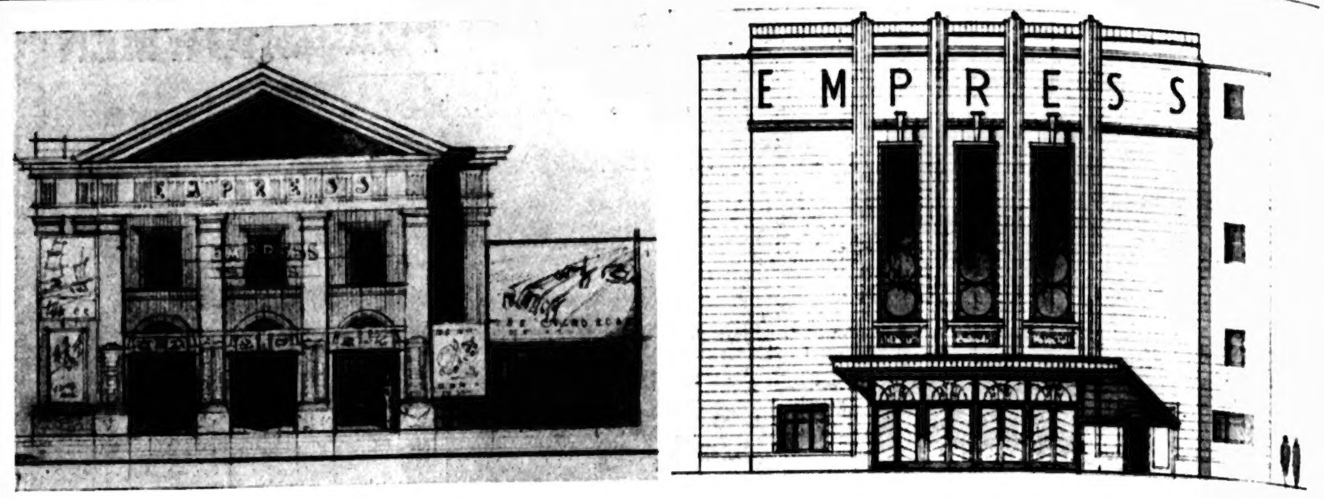
The new lamp is tubular in shape, having an oxide cathode and one or two anodes. A small quantity of metallic sodium is responsible for the emission of a sodium vapour when current is applied.

Lower Consumption

How far the new lamp will oust the tungsten filament lamp is at present problematical. It is, however, of interest to remember that lamp manufacturers decided some time ago that the filament lamp had practically reached perfection, and that no further progress was likely in improving light quality or efficiency.

Less than half the amount of current used in an electric bulb lamp is needed.

The chief research engineer of G.E.C., C. C. Paterson, states that the laboratories are working to perfect the lamp for domestic use. The present colour is a pleasant greenish blue, but it is hoped by a combination of gases to produce eventually a pure white light.



The present facade of the Empress, Hackney, and the front elevation to Mare Street, which has been planned by George Coles, F.R.I.B.A.

Kinemas Planned

HACKNEY'S NEW SUPER

Empress to be Rebuilt—Reo, Liverpool, Progress—Nottingham Site being Cleared—Ashton Scheme

HACKNEY is at last to have its super-kinema, and this will be erected on the site of the old Empress Cinema, Mare Street. The proprietor is Montague Cohen, who has for many years been associated with the present theatre.

The architect is George Coles, F.R.I.B.A.

The new theatre will accommodate over 2,500 persons on stalls and balcony levels. Suitable waiting lounges will be provided, and the comforts of the patrons are being catered for in a manner that has never before been attempted in this neighbourhood.

The accompanying sketches show the front facade of the present theatre, and also the front elevation to Mare Street of the new theatre. This elevation has been designed particularly to provide proper scope for decorative lighting, and will strike quite a new note in this respect. The consulting engineer is Basil Davis, A.M.I.E.E.

The old theatre will be closed in a few weeks' time, when the demolition and reconstruction will be commenced.

More Liverpool Contracts Let

Work on the new Reo Kinema, Fazakerley, Liverpool, is up to schedule time, and it has been decided to open the theatre during the first week in March.

Holophane auditorium and stage lighting will be fitted, and Hewittic rectifiers installed. Designed by Lionel A. G. Prichard, A.R.I.B.A., of Moorfields, Liverpool, the Reo is estimated to cost £25,000, and will have seating accommodation for 1,000 persons in the auditorium and 500 in the balcony. There will also be a café to seat about sixty persons.

The principal contractors on the scheme are:—Building, J. Williams (Liverpool), Ltd., Liverpool; steelwork, Frank White, Ltd., Liverpool; electrical, E.P.I., Ltd., Liverpool; decorations and floor coverings, Harold E. Cubley, Ltd., Liverpool. Contracts for the operating box equipment and furnishings have yet to be decided.

Nottingham £300,000 Super

The contract for demolition work has now been settled, and work is proceeding, in connection with the kinema scheme at Angel Row, Nottingham.

The contractors are E. D. Winn and Co., of 36, Wilton Place, S.W.1.

The project, it is stated, involves an expenditure of some £300,000, and is for the erection of a kinema seating about 2,500 people, with a café and ballroom beneath, possessing accommodation for another 1,000, and a garage and parking place at the rear, with room for 600 cars.

S. W. Gibbons, of Elm Bank, Mapperley Road, Nottingham, is the promoter.

A. J. Thraves, of Victoria Street, Nottingham, is the local architect working in conjunction with the architects, Frank Verity and S. Beverley, of 7, Sackville Street, Piccadilly, W.1.

Roxy Kinema for Ashton

The scheme for providing a new super kinema at Ashton-under-Lyne has been revived, and preliminary discussions have gone so far that plans have been prepared by John Knight, F.R.I.B.A., of Cross Street, Manchester.

Lancashire Entertainments, Ltd., who are interested in other theatres, are the promoters of the venture which is estimated to cost £50,000.

The name of the proposed theatre is the Roxy, and seating accommodation will be provided for 2,500 persons.

New Company to Build at Bath

A new company with a capital of £50,000 and known as the Avon Cinema Co., Ltd., of 10, Windsor Place, Cardiff, has been formed to carry out the scheme for the erection of a new kinema at Bath. The architects are W. H. Watkins, of 1, Clare Street, Bristol, and E. C. Morgan Willmott, of 27, Park Place, Cardiff. Plans show a house with a seating capacity of 2,000 and a restaurant.

Mitcham Plans Approved

Plans for the new super kinema, to be called the Majestic Cinema, facing the old Fair Green, Mitcham, have been submitted to and approved by the Highways Committee of the Mitcham U.D.C.

Plans have also been submitted for the approval of the Surrey C.C.

The architect is S. B. Pritlove, of 6, Sherwood Street, Piccadilly Circus, W.1.

There will be seating accommodation for 1,580.

New Kinema for Skegness

A Nottingham syndicate has secured a site for the erection of a super kinema at Skegness. This is on the promenade near the Grand Hotel. It is intended to build a hall seating about 2,000.

New Weston Kinema Projected

Included in a new block of property, shops, business premises, etc., to be known as the Centre, which is to be built near the Town Hall and station at Weston-super-Mare, is a scheme for a new kinema. Work started on the new block last week. Part of the site on which the property is being built was once occupied by the old Electric Theatre, Weston's first kinema.

KINEMA DISPOSALS

NEW COMPANY'S DEALS

Announcement Shortly

A COMPANY which has come very much to the fore during the past few months is Ellis and Watson, of National House, 60-66, Wardour Street, W.1. As specialists in the disposal of kinemas (sales or rentals), this company are negotiating several important deals which we hope to announce in the next week or two.

Eli Joseph

Playing a prominent part in their negotiations is Eli Joseph, who will be well remembered by his exhibitor and renter friends in South Wales. For many years he was an independent renter in Cardiff, where he handled the product of Harmsworth British, Sun Exclusives, Moss Empires, etc.

As a partner in Ellis and Watson, Mr. Joseph has won great success. He has built up a strong clientele, and with his pleasing personality he won many new friends. He is a keen business man and has a wide knowledge in matters connected with the Trade.

Among the latest contracts received by E. A. Langrish and Co.'s Birmingham branch is the equipment of Cadbury Bros.' private theatre at the Bournville Works for sound films. This will consist of the latest Kalee machines and arcs, together with the B.T.-H. sound apparatus.

ARCHITECT AND ENGINEER

(*Continued from page 47*)

job than had the illuminating engineer; he could not concentrate all his architectural life in attempting to compete with all the specialists with whom he dealt. He had to attend to so many things that he had not time to do all of them properly; he was a jack-of-all trades, having a superficial knowledge of everything connected with the building, and must rely on the experts' knowledge, such as the engineers, to keep him straight by giving him the best advice, and giving it in a straightforward, unbiased and courageous manner.

An architect designed a room for daylight lighting, say, by side windows, and the mouldings and decorations were designed to be seen by the daylight coming from one surface. After dark the blinds were drawn and the artificial lighting was turned on. Everything was then changed; the lighting came from another wall, so that all the shadows were reversed, all the yellows disappeared and all the oranges were red and the greens blue.

Was it not possible to have some connection between day lighting and artificial lighting, so that an architect had not to think twice and design everything upside-down for day lighting and the right way up for lighting by electricity? The architects wanted a light which approximated to daylight.

Architects were prepared to scrap things, so long as they were allowed to; but they wanted to know from engineers the possibilities of lighting, so that they could build their buildings around it and obtain the correct effects.

The Entry of Colour

Mr. Atkinson said he agreed readily that lighting in itself was a decoration; it could produce harmony in light and shade and was controllable, so that it could be directed from any angle, which was not the case with daylight. Colour was coming into artificial lighting, and there were great possibilities in that direction—though he never admitted that engineers knew anything about colour, so that he did not think they were the persons to say where it should be used.

Fittings were becoming more logical and much simpler; he believed that, on the whole, architects would prefer the simpler fittings, and that the engineer would receive greater encouragement if his fittings were logical and if he did not assume that the architect did not care about anything but direct lighting. Engineers were rather like kinema proprietors, who claimed that they knew exactly what the people liked. It was of no use trying to upset that theory. The same theory pervaded the proprietors of nearly all the shops selling electrical fittings; they said they knew what the public liked, and one really could not say very much to them on the matter.

Closer Co-operation

Architects and engineers ought to get together much more closely than they had done so far, because it was of no use assuming anything which was not based upon absolute logic. Of course, the engineers knew their jobs, and had made progress which was without parallel in history, but he urged, "Don't spoon-feed architects with something you assume, but give us the facts—give us the unpleasant truth, and we shall do our best, alongside your best, in the way of improvement and the logical use of such a wonderful gift as electricity."

The Big White Chief

Mr. Thorpe, speaking from the engineer's point of view, emphasised the point that in general the engineer was subservient or subordinate to the architect. The first step towards co-operation, therefore, must come from the architect. (Occasionally an engineer might employ an architect, but such occasions were very rare.) Generally speaking, the architect was the "Big white chief," and it was not up to the engineer to suggest or to take a step forward. If the architect would put his cards on the table first, then the engineer could put his cards on the table. Often engineers had something in their minds in connection with illumination problems, and were bursting to put it to the architect, but did not dare, because the architect was the man responsible to the client. If the architect would say "*This* is what I want; can you produce it for me?" then the engineer, who was "an efficient sort of bloke," would produce it.

Mr. Thorpe then referred to his experience at his own club, where he had surreptitiously measured the lighting intensity in various places by means of a foot candle meter. At the place where the umbrellas were kept, the reading was 0.1 foot candles. Yet the secretary was surprised when umbrellas were taken by mistake!

An architect asked, amid laughter, if the club referred to was the Engineers' Club.

Mr. Thorpe replied that it was not.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed..	Jan.	25	Polar Perils	——	Gaumont	Phœnix	3
„	„	25	Perfect Understanding	Gloria Swanson	United Artists	Phœnix	8.45
Thur..	„	26	Hypnotised	Moran and Mack	Ideal	Phœnix	3
„	„	26	Sun Kissed Sweeties: Sign Please	——	Ideal	Phœnix	3
„	„	26	The Kid from Spain	Eddie Cantor	United Artists	Phœnix	8.45
Fri..	„	27	Hard to Handle	James Cagney	Warner	Phœnix	8.45
„	„	27	Hot Competition: Ride Him Bosko.	——	Warner	Phœnix	8.45
„	„	27	Thrill of Youth	——	Gaumont	New Gallery	10.30
„	„	27	Symphony of the Sea; The Changing Year; King's English.	——	Pathé	Phœnix	3
„	„	27	They Just Had to Get Married	——	Universal	Prince Edward	3
„	„	27	Rough Riding Romeo	——	Universal	Prince Edward	3
„	„	27	Strange Evidence	Frank Vosper	Paramount	Carlton	10.30
Mon..	„	30	Just My Luck	Ralph Lynn	W. & F.	Prince Edward	9
Tues..	„	31	King's Cup	Dorothy Bouchier	W. & F.	Prince Edward	9
„	„	31	The Circus of Sin	Anna Sten	Wardour	Phœnix	3
„	„	31	Dynamite Ranch	Ken Maynard	Gaumont	Own Theatre	11
Wed..	Feb.	1	Forbidden Company	——	Gaumont	New Gallery	10.30
„	„	1	Employees' Entrance	Warren William	First National	Prince Edward	8.45
Thur..	„	2	World Famous Orchestras	——	British Lion	Prince Edward	8.45
Fri..	„	3	Under Cover Man	George Raft	Paramount	Carlton	10.30
„	„	3	Paramount Pictorial P. 2–3	——	Paramount	Carlton	10.30
„	„	3	The Little Damozel	Anna Neagle	W. & F.	Prince Edward	9

BELFAST

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Tues..	Jan.	31	Hell Fire Austin	Ken Maynard	Gaumont	Classic	10.30
„	„	31	Breach of Promise	Chester Morris	Gaumont	Classic	10.30
„	„	31	Evenings for Sale	——	Paramount	Royal Avenue	10.45

BIRMINGHAM

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri..	Jan.	27	Speed Demon	William Collier, Jnr.	U.A.-Columbia	Scala	10.30
„	„	27	Hearts of Humanity	Jean Hersholt	P.D.C.	Forum	11
„	„	27	If I Had a Million	All-star cast	Paramount	Futurist	10.45
Tues..	„	31	Man Against Woman	Jack Holt	U.A.-Columbia	Forum	10.30
„	„	31	Come on Tarzan	Ken Maynard	Gaumont	West End	10.30
„	„	31	Fast Life	William Haines	M.-G.-M.	Scala	10.30
Wed.	Feb.	1	Diggers	Pat Hanna	Universal	Scala	10.30
„	„	1	Puppets of Fate	Godfrey Tearle	United Artists	Forum	10.30
„	„	1	Diggers	Pat Hanna	Universal	Scala	10.30
„	„	1	Yes, Mr. Brown	Jack Buchanan	W. & F.	West End	10.30
Thur..	„	2	Deception	Nat Pendleton	U.A.-Columbia	Scala	10.30
„	„	2	Polar Perils	——	Gaumont	West End	10.30

BRISTOL

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri..	Jan.	27	The Man from Toronto	Jessie Matthews	Ideal	Regent	11
Tues..	„	31	Breach of Promise	Chester Morris	Gaumont	Regent	10.45
„	„	31	Polar Perils	——	Gaumont	Regent	10.45
Thur..	Feb.	2	Hypnotised	Moran and Mack	Ideal	Regent	11

CARDIFF

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	The Unwritten Law	Greta Nissen	P.D.C.	Empire	3
„	„	27	Puppets of Fate	Godfrey Tearle	United Artists	New Imperial	3
„	„	27	No More Orchids	Carole Lombard	U.A.-Columbia	New Imperial	11
„	„	27	Fast Life	William Haines	M.-G.-M.	Park Hall	11
„	„	27	Discord	Owen Nares	Paramount	Capitol	11
„	„	27	Hell Fire Austin	Ken Maynard	Gaumont	Own Theatre	11
„	„	27	Come On Tarzan	Ken Maynard	Gaumont	Own Theatre	3
Tues.,	„	31	Deception	Nat Pendleton	U.A.-Columbia	New Imperial	11
„	„	31	Crooked Circle	Zasu Pitts	Gaumont	Park Hall	11
„	„	31	Hearts of Humanity	Jean Hersholt	P.D.C.	Empire	3
Wed.,	Feb.	1	Yes, Mr. Brown	Jack Buchanan	W. & F.	Empire	3
„	„	1	That's My Boy	Richard Cromwell	U.A.-Columbia	Capitol	11
„	„	1	Atlantide	Brigitte Helm	A.P.D.	Park Hall	11
„	„	1	Hypnotised	Moran and Mack	Ideal	New	11

EXETER

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Sun.,	Jan.	29	Hearts of Humanity	Jean Hersholt	P.D.C.	Plaza	3
„	„	29	The Unwritten Law	Greta Nissen	P.D.C.	Plaza	3

GLASGOW

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	Man Against Woman	Jack Holt	U.A.-Columbia	La Scala	10.45
„	„	27	Atlantide	Brigitte Helm	A.P.D.	Green's Playhouse	11
„	„	27	The Man From Toronto	Jessie Matthews	Ideal	Picture House	11
Tues.,	„	31	Diggers	Pat Hanna	Universal	La Scala	11
„	„	31	Vanity Street	Charles Bickford	U.A.-Columbia	Playhouse	10.45
„	„	31	Thrill of Youth	June Clyde	Gaumont	New Savoy	11
Wed.,	Feb.	1	If I Had a Million	Gary Cooper	Paramount	Green's Playhouse	11
„	„	1	Come on Tarzan	Ken Maynard	Gaumont	New Savoy	10.45
„	„	1	Polar Perils	——	Gaumont	New Savoy	10.45
Thur.,	„	2	Deception	Nat Pendleton	U.A.-Columbia	La Scala	10.45
„	„	2	Employees' Entrance	Warren William	Warner	Green's P.H.	11

LEEDS

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	The Mummy	Boris Karloff	Universal	Rialto	10.45
„	„	27	Robbers Roost: Hundred to One	——	Fox	Majestic	11
Mon.	„	30	Yes, Mr. Brown	Jack Buchanan	W. & F.	Scala	11
„	„	30	Diggers	Pat Hanna	Universal	Rialto	10.45
Tues.	„	31	Strange Evidence	Leslie Banks	Paramount	Paramount	10.45
„	„	31	That's My Boy	Richard Cromwell	U.A.-Columbia	Rialto	10.45
„	„	31	Come On Tarzan	Ken Maynard	Gaumont	Scala	11
Wed.	Feb.	1	Puppets of Fate	Godfrey Tearle	United Artists	Rialto	10.45
„	„	1	Polar Perils	——	Gaumont	Scala	11
Thur	„	2	Speed Demon	William Collier, Jnr.	U.A.-Columbia	Scala	10.45

LIVERPOOL

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	Vanity Street	Charles Bickford	U.A.-Columbia	Scala	10.45
„	„	27	If I Had a Million	All-star cast	Paramount	Futurist	10.45
„	„	27	Crooked Circle	Zasu Pitts	Gaumont	Trocadero	10.45
Tues.	„	31	Speed Demon	William Collier, Jnr.	U.A.-Columbia	Futurist	10.45
„	„	31	Hell Fire Austin	Ken Maynard	Gaumont	Trocadero	11
Wed	Feb.	1	Parachute Jumper	Douglas Fairbanks, Jnr.	Warner	Forum	10.45
„	„	1	Naughty Cinderella	Minna Winfried	Warner	Forum	10.45
„	„	1	Come On Tarzan	Ken Maynard	Gaumont	Trocadero	11
Thu	„	2	Yes, Mr. Brown	Jack Buchanan	W. & F.	Trocadero	11
„	„	2	That's My Boy	Richard Cromwell	U.A.-Columbia	Futurist	10.45
„	„	2	Hard to Handle	James Cagney	Warner	Forum	10.45

MANCHESTER

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	That's My Boy	Richard Cromwell	U.A.-Columbia	Deansgate P.H.	10.45
„	„	27	Breach of Promise	Chester Morris	Gaumont	Piccadilly	11
„	„	27	Frisco Jenny	Ruth Chatterton	First National	Theatre Royal	11
Tue.	„	31	Strange Evidence	Leslie Banks	Paramount	Paramount	10.45
„	„	31	Puppets of Fate	Godfrey Tearle	United Artists	Piccadilly	10.45
„	„	31	Parachute Jumper	Douglas Fairbanks, Jnr.	Warner	Theatre Royal	10.45
„	„	31	Her Night Out	Joan Marion	Warner	Theatre Royal	10.45
„	„	31	Hypnotised	Moran and Mack	Ideal	Hippodrome	10.45
Wed	Feb.	1	Hard to Handle	James Cagney	James Cagney	Theatre Royal	10.45
„	„	1	Thrill of Youth	June Clyde	Gaumont	Piccadilly	11
„	„	1	Flesh	Wallace Beery	M.-G.-M.	Market Street	10.45
Thu	„	2	Man Against Woman	Jack Holt	U.A.-Columbia	Piccadilly	10.45

NEWCASTLE

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	Parachute Jumper	Douglas Fairbanks, Jnr.	Warner	Grainger P.H.	10.30
„	„	27	Flesh	Wallace Beery	M.-G.-M.	Olympia	11
„	„	27	Discord	Owen Nares	Paramount	Paramount	10.30
„	„	27	Breach of Promise	Chester Morris	Gaumont	Queen's Hall	10.45
Tues.	„	31	Deception	Nat Pendleton	U.A.-Columbia	Stoll P.H.	10.30
„	„	31	Hard to Handle	James Cagney	Warner	Grainger P.H.	10.30
„	„	31	Come On Tarzan	Ken Maynard	Gaumont	Queen's Hall	10.45
Wed..	Feb.	1	No More Orchids	Carole Lombard	U.A.-Columbia	Stoll P.H.	10.30
„	„	1	Thrill of Youth	June Clyde	Gaumont	Westgate P.H.	10.45
„	„	1	Robbers Roost: Hundred to One	——	Fox	Queen's	10.30
Thur.	„	2	Vanity Street	Charles Bickford	U.A.-Columbia	Stoll P.H.	10.30
„	„	2	The Man from Toronto	Jessie Matthews	Ideal	Queen's Hall	10.30

NOTTINGHAM

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	The Crusader	H. B. Warner	P.D.C.	Goldsmith P.H.	11
Tues..	„	31	The Son Daughter	Helen Hayes	M.-G.-M.	Scala	11

SHEFFIELD

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Jan.	27	The Man from Toronto	Jessie Matthews	Ideal	Regent	10.45
„	„	27	The Son Daughter	Helen Hayes	M.-G.-M.	Central P.H.	11
Tues..	„	31	Discord	Owen Nares	Paramount	Central P.H.	10.45
„	„	31	Thrill of Youth	June Clyde	Gaumont	Regent	11
Wed.,	Feb.	1	Yes, Mr. Brown	Jack Buchanan	W. & F.	Regent	11
„	„	1	Laughter in Hell	Pat O'Brien	Universal	Cinema House	10.45
Thur.	„	2	Polar Perils	——	Gaumont	Regent	11

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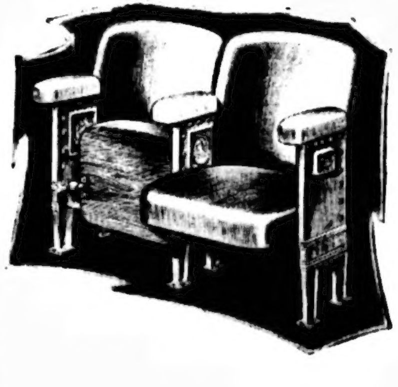

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MANAGER required for Majestic Cinema, Cradley Heath, shortly.—Apply, stating experience and terms, to the Secretary, Majestic, Cradley Heath, Ltd., Priory Buildings, Dudley.

ORGANIST required for new Majestic, Cradley Heath, opening end of March.—Apply, stating kinema experience and qualifications and terms, by letter to William Lloyd, Secretary, Priory Buildings, Dudley.

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MANAGER, disengaged, urgently requires position; 16 years' experience; moderate salary; accept assistant's or relief.—Forsythe, 1a, East Street, Portland.

MANAGER, age 38; experience and ability in all branches, including variety; versatile showman and efficient organiser; A.M.I.E.E.; conversant W.E., Cinephone, B.T.-H. U., Box 232, Kinematograph Weekly.

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1	Busch	do.	4 in.
1	Gaumont	do.	4 in.
1	Busch	do.	4¾ in.
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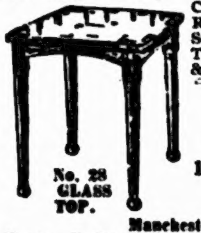

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